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NEW YORK

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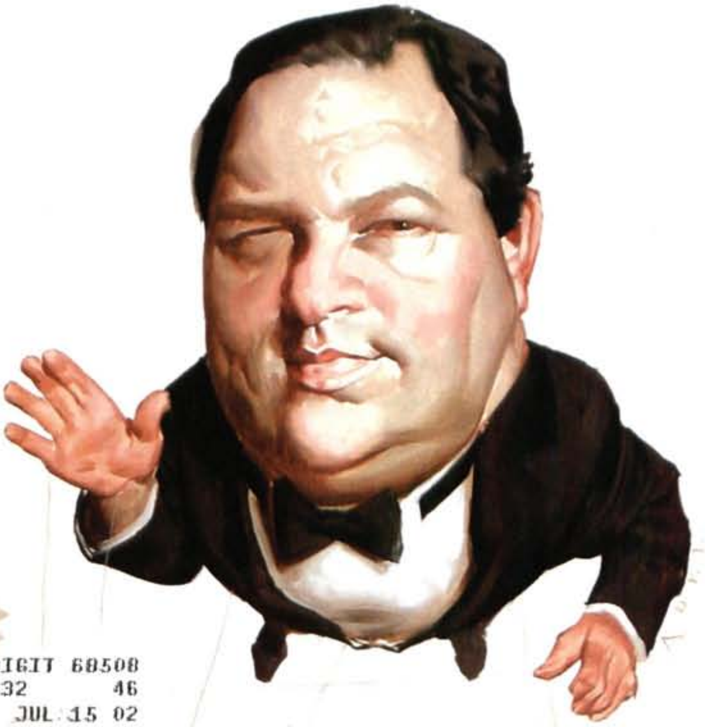
DECEMBER 3, 2001

THE REAL MR. BIG

Movies, magazines, books, politics: How **Harvey Weinstein** became the city's most ubiquitous power player. By David Carr



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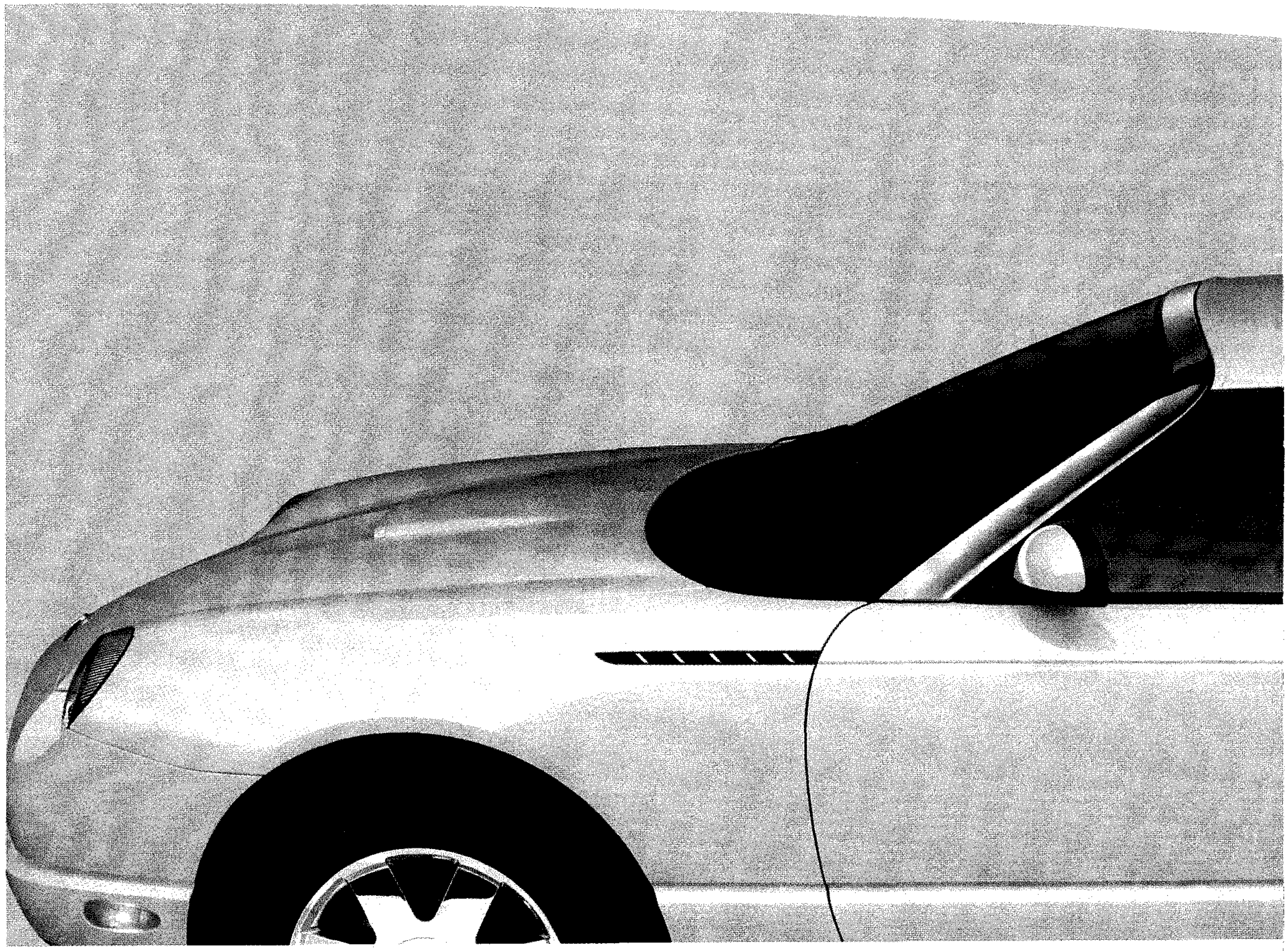

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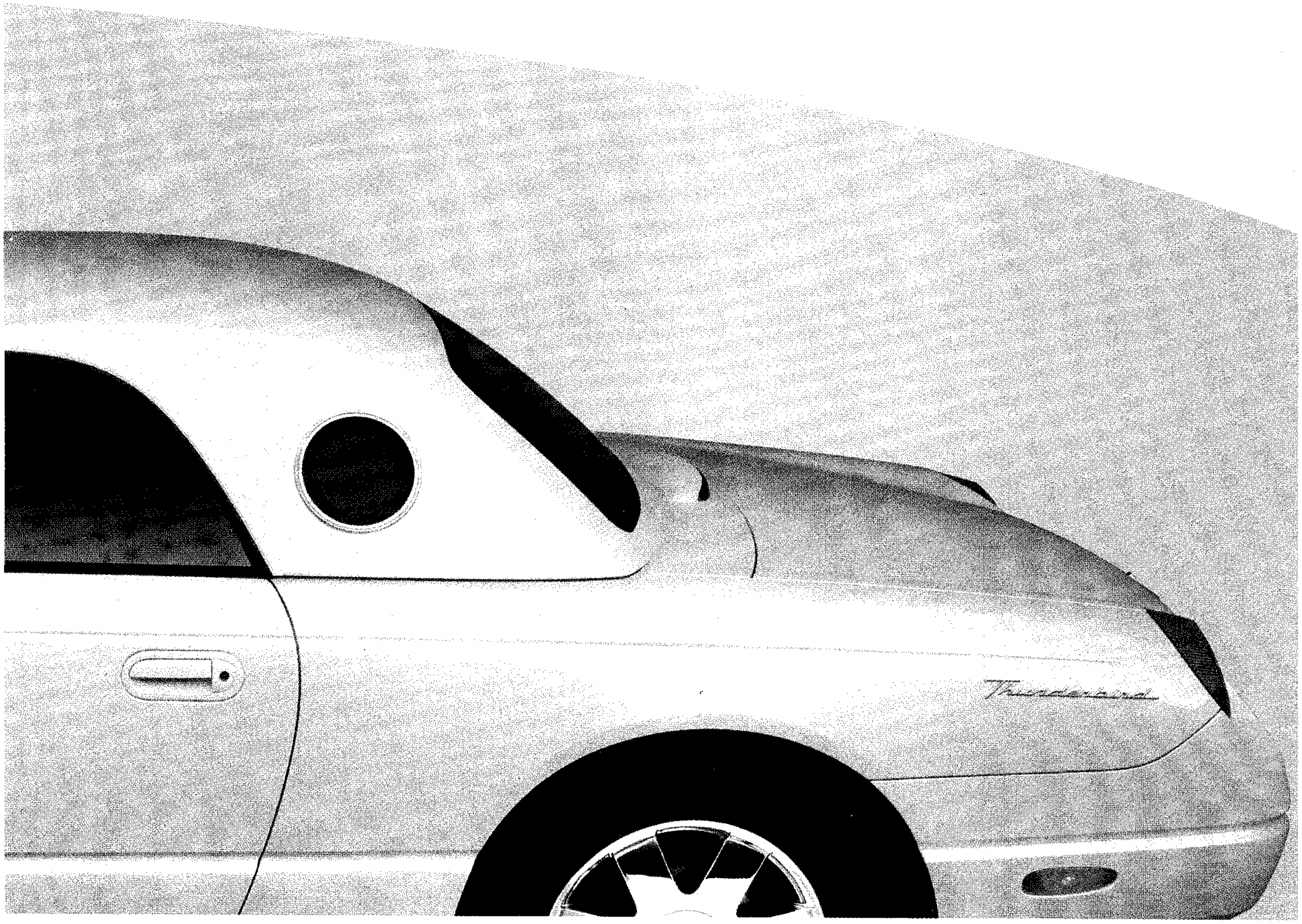
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Guardian Crossword

> **Hansel is a Pisces—the lover, the poet. I should have named him Romeo.**
>
> **—Arlene Dahl, with Marc Rosen and their schnauzer, Hansel**

38 Emperor Miramaximus By David Carr

Producer of dozens of Oscar-winning films, friend of movie stars, rockers, and presidents, scourge of assistants and producers, Miramax's Harvey Weinstein is the most formidable cultural force in New York City, bigger-than-life in every way. It's a position that's earned him plenty of enemies—that, and his penchant for throwing his weight around. Weinstein pleads guilty to being a son of a bitch, but says he's in recovery. Now he's in the ring with Martin Scorsese, not without tough-guy credentials himself, over *Gangs of New York.*

46 Top Dogs By Elizabeth Hess

This is a city that both celebrates excess and loves its pets excessively—which can lead to some pretty outlandish lifestyles of the rich and canine, or feline, or equine. The author and photographer Mary Ellen Mark went in search of the city's most affectionate shaggy-dog stories. *You* may wish you lived this well.

52 Political Party Boy By James Burnett

When flight 587 plummeted into the Rockaways, Representative Anthony Weiner was all over the scene with his signature mix of boyish charm and barely disguised ambition—comforting constituents and doing back-to-back interviews. Could a man who loves schmoozing old ladies and hangs with friends like Jon Stewart be mayoral material? Stranger things have happened.

ON THE COVER: ILLUSTRATION BY DANIEL ADEL.

PHOTOGRAPH BY MARY ELLEN MARK.

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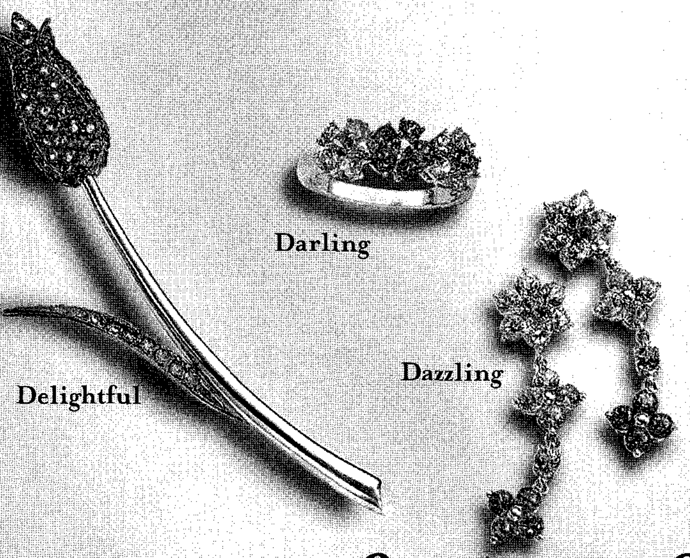

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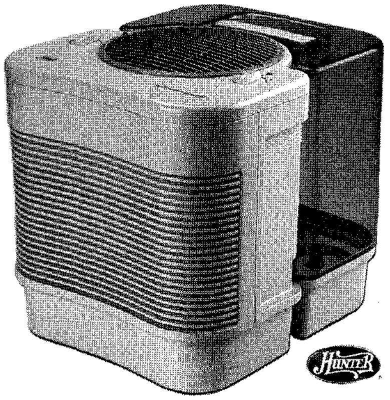

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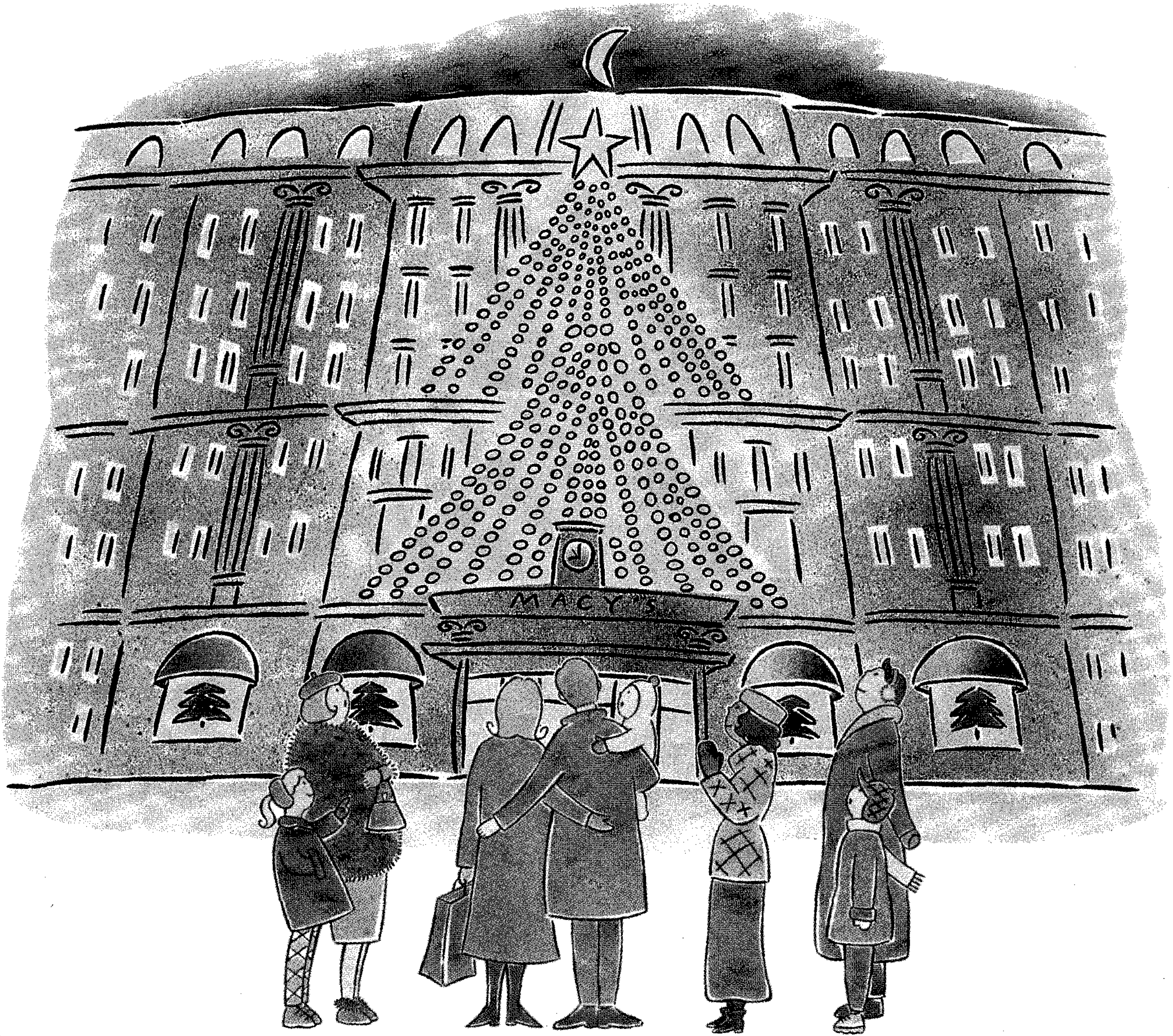

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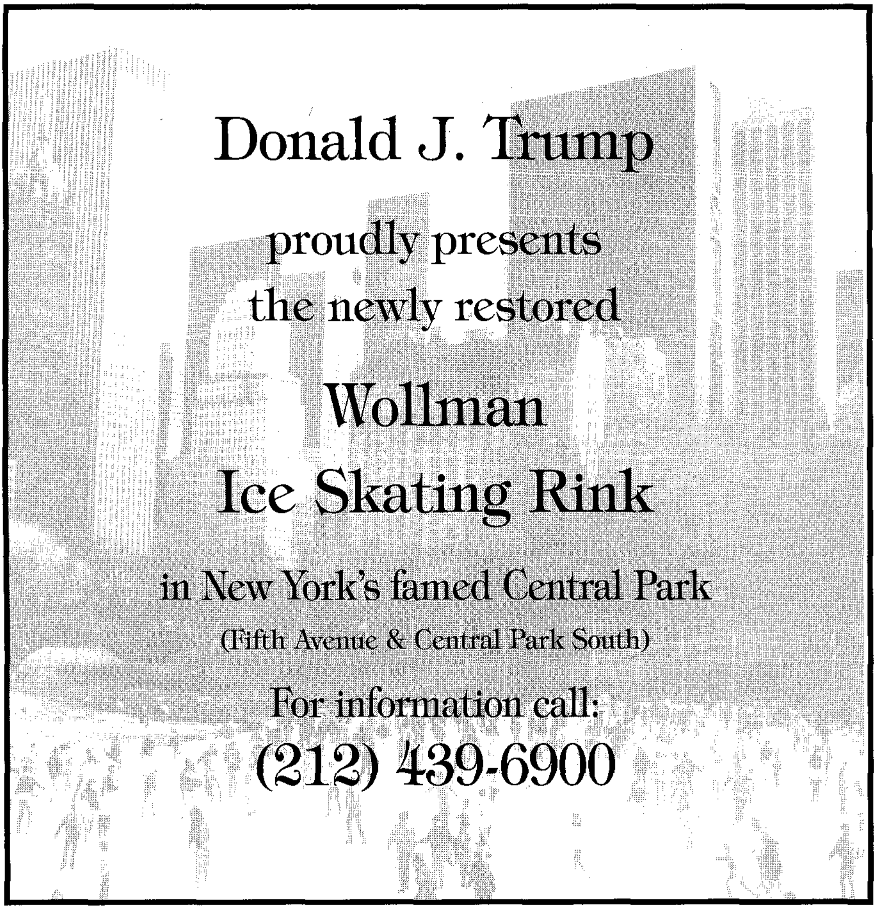

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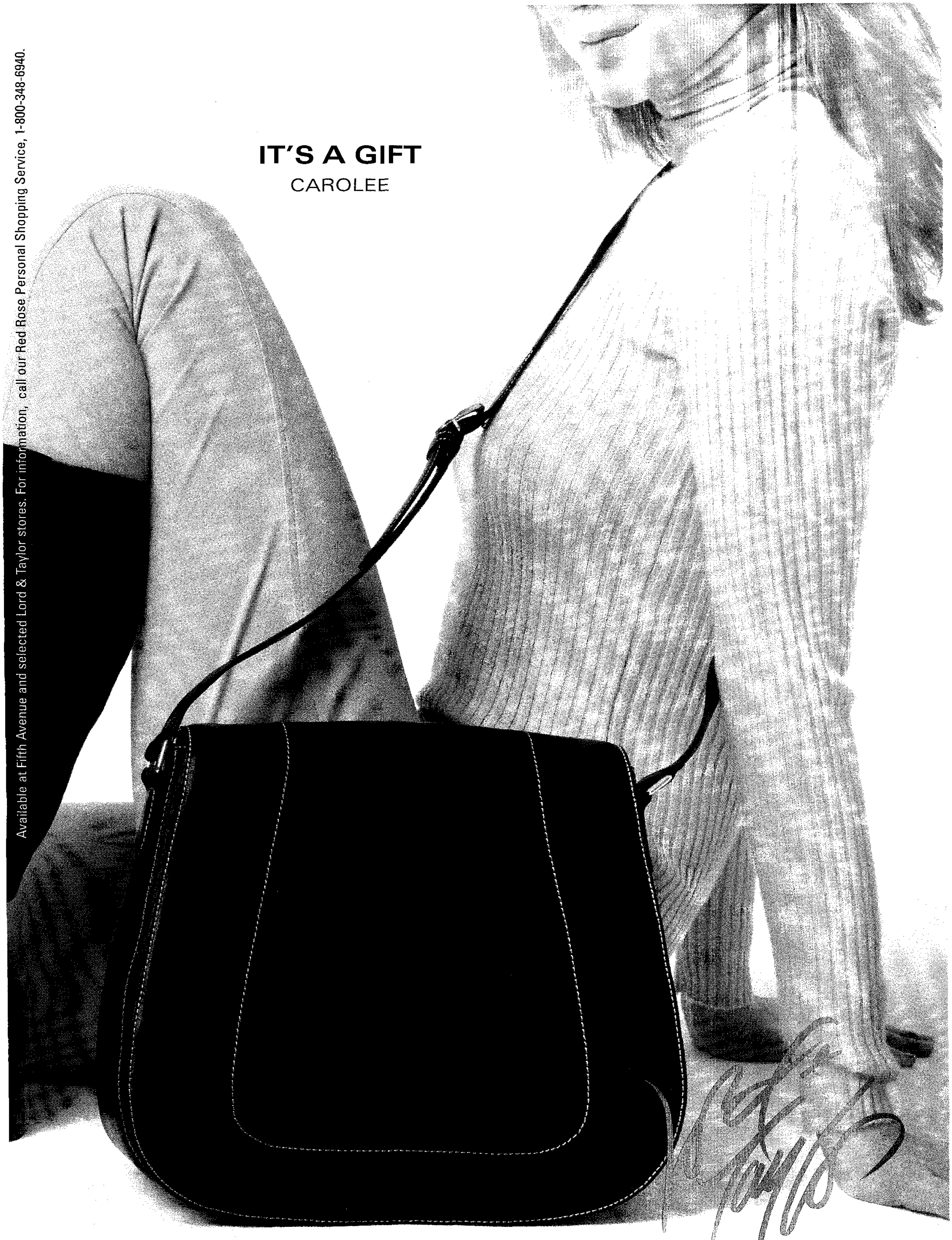
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Letters

> "Father Mike touched so many lives, and I thank God I was lucky enough to have known him."
>
> —Julie McDermott

Remembering Mychal

Thank you for the story concerning Father Mychal Judge ["The Fireman's Friar," by Jennifer Senior, November 12]. I am not religious, homeless, alcoholic, a firefighter, or gay, nor am I one of those he ministered to, but the dedication, wisdom, and love this man possessed touches me deeply. If there is a Heaven, I have no doubt that Judge is there, high in a place among the mightiest of men.

Andrea Kalish
MANHATTAN

FATHER JUDGE: Before a TWA flight 800 memorial.

Thank you for the beautifully written tribute to Father Judge. My father was a fireman who lost his life on the job much too soon. How comforting to think of him in the company of such a wonderful, wise man.

Gene Promersperger Ferguson, PARK RIDGE, N.J.

Thank you for this article. It alone was worth my entire year's subscription.

Abby Schiff, STAMFORD, CONN.

I can't understand why you felt it necessary to "out" Father Judge. He was a Franciscan priest, and taking the vow of chastity was part of his commitment to his vocation, making his sexuality an irrelevant point. From all accounts, it sounds like his homosexuality was something that he shared with only a few he trusted. Your article was great in that it gave us a peek at the remarkable faith and love of this very special person. I only wish you had thought more about revealing bits of Father Judge's life he might have wished kept private. He deserves as much.

Kathy Kelly, BUFFALO, N.Y.

Jennifer Senior's article almost brought me to tears. In this time of tragedy, we all need to be reminded that there are truly good people in the world—Judge was clearly one of them. In the story, Brendan Fay mentions the vulnerability and outsiderness that made Judge so sensitized to other people. Gay people understand those feelings very well. It is unfortunate that some members of the media have reinforced those feelings by omitting well-known facts about people's lives. Mychal Judge and Mark Bingham were heroic gay men who lost their lives in the terrorist attacks. They should be honored in death as they lived in life—openly. Thank you for painting a fully illustrative portrait of the good father's life.

Glennda Testone, NORTHERN REGIONAL MEDIA MANAGER, GLAAD, MANHATTAN

When I opened my eyes at Memorial Sloan-Kettering after a bilateral mastectomy last October, the first image that came into focus was the face of Father Mychal Judge. I felt as though an angel were there, with beautiful white hair, caring blue eyes, and a comforting voice as I drifted in and out of consciousness. Father Mike had been visiting a friend, and engaged in conversation with my worried husband, whom he noticed in the waiting room. Several hours later, Father Mike asked permission to see me. A few days after that, he once again knelt beside my bed and stayed with us for an hour, sharing stories about his life and his love for the Fire Department. We were deeply touched by this man during a most difficult time. Father Mike touched so many lives, and I thank God I was lucky enough to have known him. Like many others, I will treasure the memory of him forever.

Julie McDermott, HILLSBOROUGH, CALIF.

Selling Ourselves

If the U.S. is depending on Madison Avenue and Hollywood to influence the hearts and minds of the Muslim world, we're in big trouble ["Stopping Spin Laden," by Simon Dumenco, November 12]. Are we to believe they can change their primary sales tools of sex and violence to freedom and human rights so quickly?

Connie Keys, MONTCLAIR, N.J.

The challenge is quite simple: Don't market products or hype; market images of real Americans. We are hardworking, tolerant, and rooted in community, and many of us have strong spiritual convictions. The Middle East doesn't need American advertising; it needs to see who Americans really are behind the images of the advertising world.

Anna Bushell, BROOKLYN

Simon Dumenco is one of my favorite writers—I was addicted to the brilliant media column he did for Inside.com. His "Spin Laden" piece did not disappoint—it is by far the smartest, most clear-minded, realistic piece I've read about America's so-called propaganda war.

Kyle Hart, SACRAMENTO, CALIF.

Pie Times

Twenty apple pies left to make! I was delighted to see your Holiday Entertaining issue featuring apple pies on the cover [November 12]. I am making apple pies for all the people in Rockville Centre who lost loved ones in the World Trade Center tragedy. God bless America.

Joe O'Connor, FREEPORT, N.Y.

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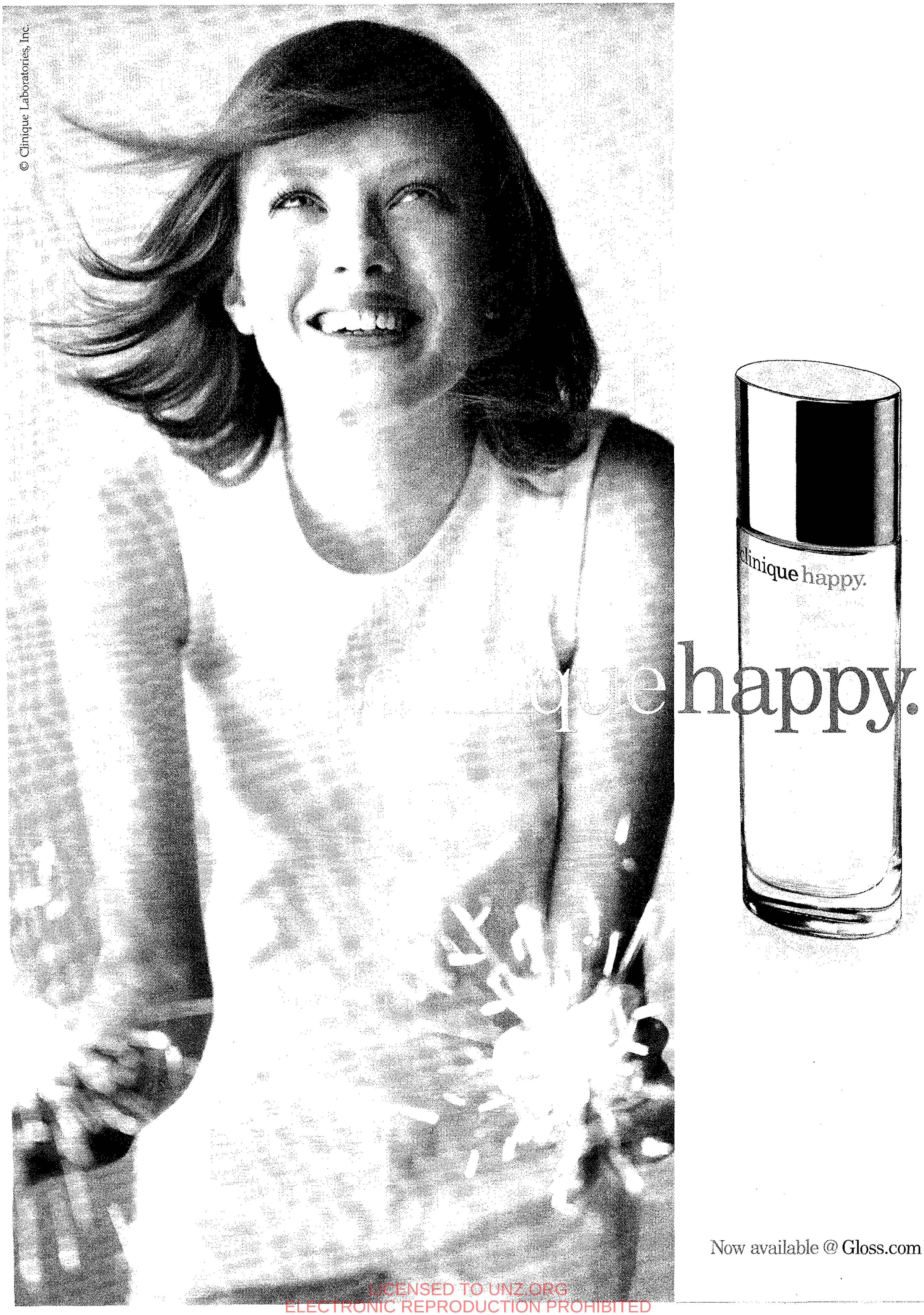
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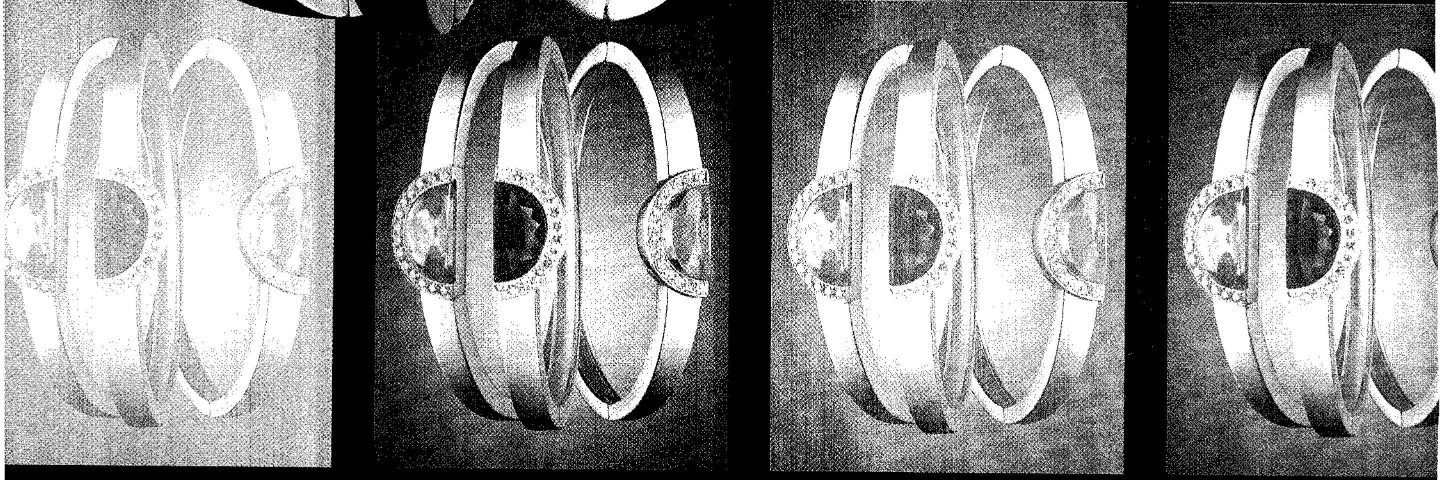


Intelligencer

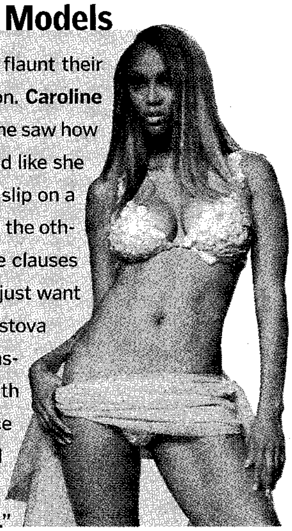
By Marc S. Malkin

Kristin Davis Stays Grounded

Kristin Davis isn't flying commercial these days. The *Sex and the City* star had agreed to present an award to **Helmut Swarovski** and his daughter, **Nadja** (both of the Swarovski crystal company), at last month's Fashion Group International's Night of Stars gala. But she backed out when she learned that the private jet she was supposed to take from L.A. to New York wouldn't get her to the party in time. An insider tells us that Swarovski execs offered to book Davis on a commercial flight, but she refused. "She only wanted to be on that plane," our source says. Davis has reason to be jittery. On the morning of September 11, she was at Kennedy Airport on an American Airlines flight that was about to take off for Los Angeles.

Some Naked Truths About Victoria's Secret Models

It may be hard to believe, after watching the Victoria's Secret models flaunt their skimpily clad stuff on ABC, but modesty has not gone out of fashion. **Caroline Ribeiro** was so nervous about looking a little *too* naked that when she saw how one of her corsets covered her thong in such a way that it looked like she wasn't wearing underwear, she pleaded with stylists to let her slip on a mini-skirt. (They said no.) **Tyra Banks** and **Daniela Pestova**, on the other hand, came prepared: Their contracts include waist-to-knee clauses giving them the option of wearing a skirt or a robe. "They don't just want to wear a pair of panties or a G-string," explains our source. Pestova was so shy, in fact, that she demanded that backstage hands assemble a makeshift dressing room of two rolling racks covered with fabric so no one would see her getting undressed. The same source also told us that many of the models—but definitely not Banks and **Heidi Klum**—had rubber "chicken cutlets" stuffed in their bras, boosting their top shelves by a cup size: "Even **Gisele** got them."



Vagina Monologues Goes Global

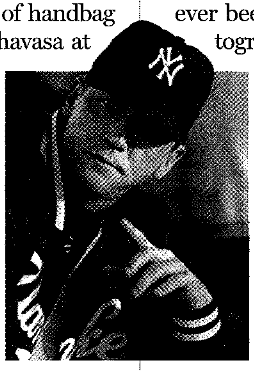
The Vagina Monologues is bound for China. **Eve Ensler** tells us that her controversial work will open there for the first time next year—unofficially titled "China Vagina"—as part of V-Day 2002, a three-month-long series of anti-violence fund-raisers that begin on February 1. Ensler is hoping to win over conservative audiences in China as she did in Antarctica a few months ago, where a handful of men showed up to protest the show, but ended up becoming fans. To help observe V-Day in several cities around the world, Ensler has enlisted a number of celebrity pals: **Rosie Perez** will join her in a small Puerto Rican village in March, while **Gloria Steinem** and **Naomi Campbell** will be co-hosting festivities for V-Day South Africa. Meanwhile, Ensler says there's no truth to reports that **Madonna** will be joining the London production of *Monologues*, but she admitted that "Madonna would be a powerful vagina."

The Hilton Sisters Take Tokyo

It's hard enough to explain the Hilton-sisters phenomenon here in New York, but now it looks like the duo has established a presence in Japan. At last week's launch of handbag label Samantha Thavasa at Henri Bendel—attended by **Iman**, **Izabella Miko**, and **Rebecca Weinberg**—**Nicki Hilton** was mobbed by the Japanese press. "Some of the reporters and photographers there didn't know who *Iman* was, but they recognized Nicki immediately," one onlooker said. Hilton was then handed a new issue of *JJ*, Japan's *Lucky*-like magazine, which featured her and her sister **Paris**. Reports our witness: "There was a ten-page spread of pictures showing them at, like, every party they've ever been to." Had the photographers wanted more, all they had to do was follow Nicki for the rest of the night. She was later seen at the Park celebrating **Russell Simmons**'s memoir, *Life and Def: Sex, Drugs, Money and God*, and then at the dual birthday party at Suite 16 for publicists **Marla Weinstein** and **Greg Link**.

With Catherine Townsend and Aric Chen.

Cone Gives Wells a Ring-ing Endorsement



Former Yankees pitcher **David Wells** (left) got quite a surprise recently from his best friend and former teammate, **David Cone** (right). Cone gave Wells his 1999 World Series ring—a fourteen-carat white-gold band topped with a three-carat diamond—while they were hanging out at a fund-raiser thrown by Wells, **Noel Ashman**, and **Joey McIntyre** at Veruka for local firehouses Ladders 8 and 20 and Engine 55. "Cone showed up at about ten o'clock and just walked over to Wells and handed him the ring," an onlooker reports. Fellow partygoers **Kid Rock**, **Pamela Anderson**, **Penny Marshall**, and **Jayson Williams** cheered them on. "No one was more upset than Cone when Wells was traded in 1999" to the Toronto Blue Jays, the onlooker says. Cone didn't explain why he waited until now to give him the ring, but that didn't matter. "When Wells took a look at the ring, he just said, 'Oh my God,' and gave Cone a hug." But Cone isn't lacking in the ring department. He has four others—three for the Yanks and another for Toronto.

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, ANDREA RENAULT/GLOBE PHOTOS; FRANK MICELOTTA/IMAGE DIRECT; AP/WIDE WORLD; KEITH TORRIE/NEW YORK DAILY NEWS.

Scene

Fun and Games

On November 17, **Bridget Hall**, **John Turturro**, **Star Jones**, and other VIPs packed into a former bank at 60 Spring Street, where Nintendo was launching its latest product, GameCube. "Have you seen my kid?" actor **Joe Pantoliano** asked. "He's 20 and around here somewhere." **Alan Cumming** was more engrossed in his pink cocktail than any of the games. "I'm not really into video games," the actor said, as he squeezed past **Lil' Kim**, who was racing a virtual Jet Ski. MTV V.J. **Dave Holmes** waxed nostalgic about the video games of his youth: "Remember when they were just one button? I don't even know if I can figure this one out, but come on, let's give it a try."

DAVID AMSDEN

Class Act

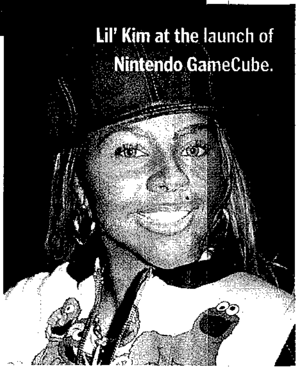
Robert Sean Leonard, **Audra McDonald**, **Caroline Rhea**, **Roy Scheider**, and **Bette Midler** were among those gathered at the Rainbow Room last Monday for what would have been legendary acting teacher Stella Adler's 100th year. "Stella was the most imposing, extravagant grande dame I've ever met. I was grateful when she spoke to me," mused **Lauren Bacall**. **Peter Bogdanovich** recalled attending a preview with Adler. "There were 200 press people in the room, and she talked loudly, commenting on the performances as if it were a class." **Benicio Del Toro**, who received an award for his interpretation of Adler's technique, remembered his first class. "At the end of my scene, Stella asked, 'Do you like big parts, Mr. Del Toro?' When I nodded eagerly, she said, 'Sit down. You are not ready.' "

BETH LANDMAN KEIL

Photographs
by Patrick McMullan

Benicio Del Toro and Caroline Rhea at Stella by Starlight.

Bob Colacello and Jacqueline Schnabel at the Chanel boutique for Black, White, and Diamond.



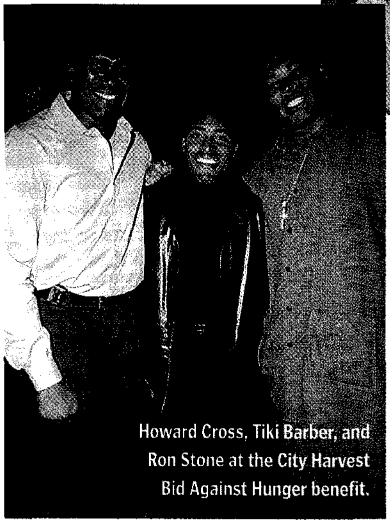
Lil' Kim at the launch of Nintendo GameCube.

François Nars, Anna Sui, and Shalom Harlow at the Ace Gallery for a party in honor of Nars's most recent book.

Gael Greene and Kathleen Turner at the Pierre Hotel for Citymeals-on-Wheels's Power Lunch for Women, honoring Greene.

Suzanne Bartsch and Jenny Dembrow at a benefit for the Lower Eastside Girls Club.

Katherine Bryan and Richard Meier at the Cooper-Hewitt Museum for the National Design Awards.



Howard Cross, Tiki Barber, and Ron Stone at the City Harvest Bid Against Hunger benefit.

Meryl Streep, Helen Hunt, and Glenn Close at "A Magical Evening," benefiting the Christopher Reeve Paralysis Foundation.

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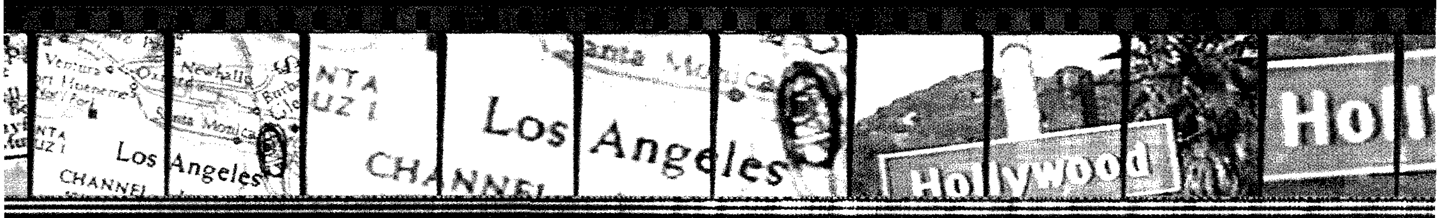
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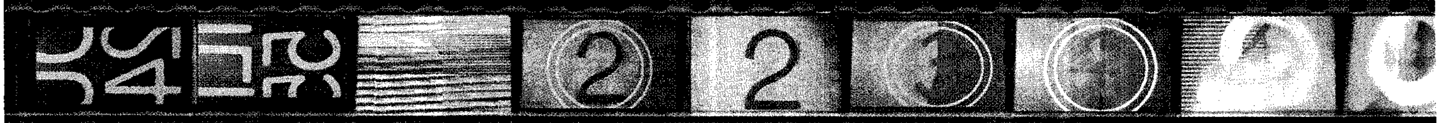

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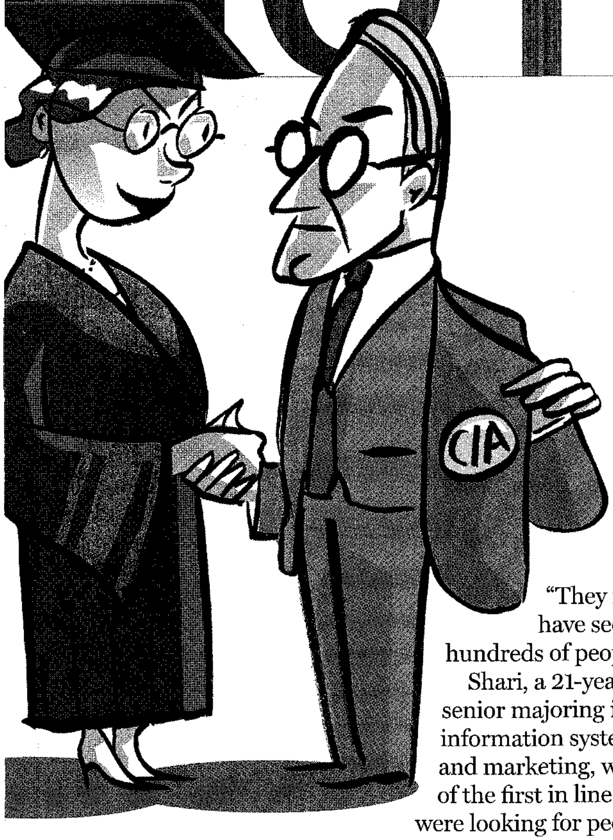
GOTHAM

Life in the New City



Spy Kids

During this war, students want the CIA on campus—so long as it offers them a decent salary. By David Amsden

Imagine being a New York college senior these days: You've sat through class during some of the flushest years in history, daydreaming about your future net worth, and now, on the eve of graduation, the city has been attacked, the country is at war, and there's frighteningly little demand for your HTML skills. Sometimes it seems as if nobody is hiring, much less recruiting.

With all this in mind, Trudy Steinfeld, director of career services at NYU, made a slight adjustment to the fall job fair. "I invited the FBI to come on by," she says. "They haven't come in the past, but it seemed like a good idea. They were very into it, like, *Oh, yes, that would be great, we're so desperate for people.*"

Students were very into it, too. "The FBI's table was mobbed," says Steinfeld. "They must have seen hundreds of people."

Shari, a 21-year-old senior majoring in information systems and marketing, was one of the first in line. "They were looking for people who spoke Arabic, Hebrew, and Farsi," she recalls. "They were very nice, saying you'd make $40 an hour. When I said I spoke Farsi, they were very eager to get my résumé."

Shari gladly handed it over. "They called me, like, right away, saying I should come take a test to be a 'linguistics expert.' I already had an interview with Pricewaterhouse, and asked if I could reschedule. The FBI said no, but then, like, guilt-tripped me into coming in."

Such interviews have tended to be preliminary meet-and-greets, with few probing questions. But a number of NYU students had some questions of their own, like What about drugs? According to job seekers, the FBI said "No weed in the past three years, and only fifteen times total in life"—which reduced the applicant pool considerably.

Indeed, one tends to think of NYU students more as clove-smoking Tisch beatniks fiddling with a super-8 in Washington Square than as would-be federal agents. But being a spy doesn't seem quite so spooky to students now; it's about protecting home turf, not (just) stirring up trouble in Central America. And it's one of those rare government jobs that offer both stability and—who knows?—maybe a shot at international intrigue.

"I think it would be fun to be a spy," says Greg Shill, a 21-year-old senior at Columbia. "But my strengths are more in intelligence analysis." A history major concentrating on the Middle East and America, Shill has applied to the CIA and the National Security Agency, which specializes in making and breaking secret codes. "I considered consulting or journalism, but after September 11 my priorities shifted," he says. "I mean, our defense system is so pathetic. It was pathetic that those planes weren't shot down. I'd like to help improve things."

Who wouldn't? But just what sort of undergrads are best suited for a career in espionage? "We're in dire need of not just Arabic speakers," says FBI agent Joseph Valiquette, "but also this one language I hadn't heard of until recently. It's called Pashto—I think it's with an *o*, but it might be a *u*, and I think they speak it in parts of Afghanistan."

Tom Crispell, a spokesman for the CIA, which has received 30,000 résumés since September 11, ten times more than normal, says the agency is also seeking language expertise. "As for the clandestine service," he adds, "the ones who go overseas, you're talking about a very specific individual, someone who's been out in the working world for a while, who hopefully has lived abroad, who can assimilate well. It's difficult to find these qualities in a 21-year-old. But that's not saying there aren't exceptions."

Still, even a promising candidate like Shari doesn't see herself going into this line of work for the long haul: "I think they would just brainwash me—I mean, they sort of have to. But it would be cool to be able to say, 'Hey, I worked as a linguistics expert for the FBI.' Think about it. If you have FBI on your résumé, no company would ever doubt you as a person."

ILLUSTRATION BY TOM BACHTELL.

Stars and (Maybe) Stripes

A crime doesn't really make great dinner-party conversation until it shows up in that chronicle of marquee names caught doing gutter deeds, “Dominick Dunne's Diary.” Taking a break from his exhaustive probe of Edmond Safra's death, the writer—whose fame has far outlasted the Menendez-brothers case that first put him on *Larry King*—arrived at the Sotheby's price-fixing trial last week, all but stopping the show. One young newspaper reporter leaned over and said, in lieu of an introduction, “I knew we'd gotten to the good part when you showed up.”

Before Dunne arrived, former Christie's CEO Christopher Davidge sat in the witness box looking more like an imperious Russian officer (picture Sean Connery's sub captain in *The Hunt for Red October*, minus the integrity) than a man who left school at 16 and went on to join the firm where his grandfather was a porter. A few promotions, $8 million in severance, and immunity from prosecution have made Davidge anything but servile. His jousting with Scott Muller, a lawyer for former Sotheby's head A. Alfred Taubman, over nearly every point led the exasperated defense attorney into a Clintonian dissection of the meaning of “we” in a crucial memo from Davidge's files.

It wasn't until Dede Brooks took the stand for her *J'accuse* moment that the gallery became standing room only. Even Tobias Meyer, Sotheby's head of contemporary art, put in a short stint at the back of the room to gaze upon his fallen idols. “I've seen enough,” he said as he left during a break in the testimony. “I just came to get a look at *her*.”

In leaving so soon, Meyer missed a rich, emotional performance. Taking the oath, Brooks came off as a coltish high-school athlete, and her voice broke with nervousness during the first few routine questions. But at times under cross-examination, she revealed her famous hard edge, refusing to admit to any malfeasance: “We gave incredibly good service that we weren't getting paid for; what I did was wrong because it was illegal, but I don't think I harmed our clients.” Twice during questions about her potential jail time, though, Brooks looked to be on the verge of tears. Which is exactly why Dominick Dunne was there.

Drawn by the promise of a filial drama between Brooks and Taubman, her mentor, he wasn't disappointed. When Brooks retailed Taubman's now-famous “You'll look good in stripes” line, Dunne said, “Now we're talking.”

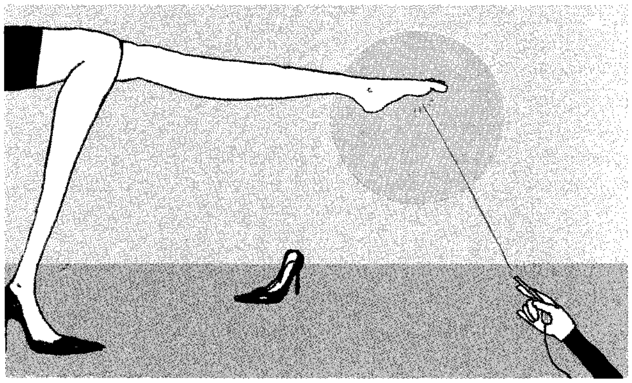
Even if Brooks hadn't uttered words worth dining out on, Dunne's willingness to stake out a bench at 8:30 A.M. allowed him to intercept Taubman. “You've come to watch him work?” asked a lighthearted and clearly confident Taubman as he gestured toward Muller. With that, the elfin writer reached up to put a reassuring hand on the Brobdingnagian shopping-mall tycoon's shoulder.

“I was worried he wouldn't take my being here well,” Dunne said later, savoring an encounter that was part consolation and part benediction. “Al's got class.”

MARION MANEKER

Heeling Soles

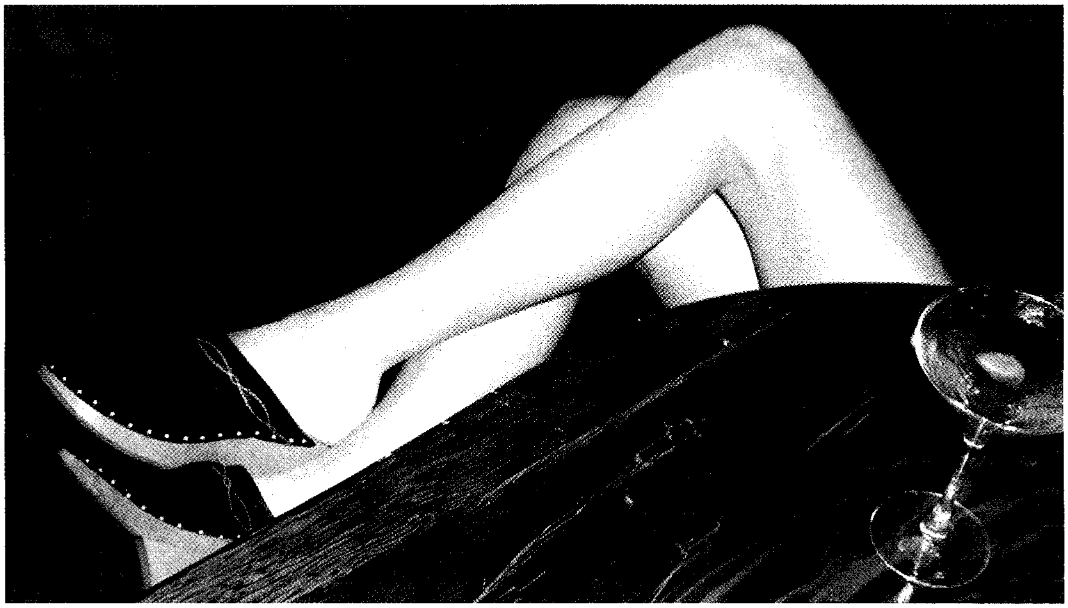
Women who love heels are used to the pain: the schlepping of the emergency sneakers, the back aches, the bunions, the lectures from feminists and doctors alike. Dr. Suzanne Levine, however, is one podiatric surgeon who understands the importance of a good pair of sexy, expensive shoes. She'd never suggest that a woman endure dowdy orthopedics in the name of something as mundane as health. “When you see someone who's kind of frumpy,” Levine says, “look at the shoes. You'll see it's a functional shoe. Not spunky. Not original. And it tells you a lot.” So she doesn't look askance at patients who choose to step out in stilettos. “I just think the idea of putting on a heel is very lifting in spirit,” Levine explains, “and we all need that.”



That said, the doctor is no advocate of suffering for beauty, either, so she came up with a laser remedy for high-heel aficionados called the Cool Touch. The pulsating light stimulates collagen growth on the balls of the feet—creating little mounds of pillowy, cushioning flesh—which, Levine swears, makes long-term standing in a pair of Manolos seem reasonable. One Cool Touch session at her Upper East Side clinic costs $400, and generally three visits are needed, with a follow-up every nine months to a year. “I have very tender feet,” says Barbara Martin, “and they were down to the point where it was strictly bone-to-floor. If we went to a formal affair, I could make it to the table, but then I'd have to sit the whole evening. But after three sessions, I danced all night!”

On December 6, Levine will cart her laser to Bloomingdale's luxury shoe salon so that customers shopping for Jimmy Choo, Blahnik, or Christian Louboutin footwear can fortify their feet *gratuit*. The doctor will also offer “foot facials,” which she promises leave feet feeling like two little baby behinds. But the bad news for anyone dreaming of, say, Lacroix *en crocodile* is that Levine's laser is quite unable to plump up your bank account. AMY LAROCCA

PHOTOGRAPH BY AP/WIDE WORLD PHOTOS. ILLUSTRATION BY ALLI ARNOLD.



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Gathering to Remember

Standing on Liberty Street, architect Bartholomew Voorsanger peers across acres of low-rise rubble to a ten-story dagger of façade—the last remaining bit of either Trade Center tower that still reaches for the sky. He'd love to put a tag on the massive Gothic detail, a signal to the contractors that it should be preserved. Except the façade weighs hundreds of tons; it shall not be moved, and will most likely end up demolished.

"You'd almost have to build the entire site around it," Voorsanger says. As one of three people chosen by the Port Authority to select artifacts for an eventual memorial (Marilyn Taylor, chairman of Skidmore Owings & Merrill, and art consultant Saul Wenegrat are also part of the effort), he has tagged dozens of items at ground zero, as well as out at Fresh Kills and Port Newark, where much of the debris has been shipped. He searches for totems that are less weighty but no less freighted with meaning: Mundane signage, crushed public art, beams bent in ways that neither God nor man intended. In his office, he has a yellowed edition of the New York *Times* that was stuffed into a girder as the towers were being built (Monday, June 23, 1969: JUDY GARLAND, 47, FOUND DEAD).

Voorsanger, who just completed a redesign of the Asia Society building, has no idea what kind of monument will emerge from his work. It will be left to others to conjure—and fight over—a memorial that somehow satisfies the needs of the thousands who died and the millions who were affected. But he's ferociously interested in making sure that whatever is built captures the violence and loss of that day.

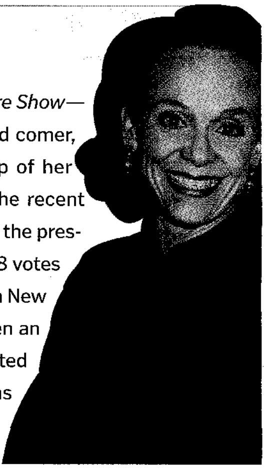
"I worry that the site is being sanitized," he says. Behind him, a dozen cranes, some twenty stories tall, dine on the remains of the seven Trade Center buildings. A lazy snowfall of office paper accompanies each bite. "It's starting to look almost normal. You have to see it, to smell it, to understand what really happened here."

Voorsanger and his colleagues have had to work in a big hurry. This being New York, practicalities required a massive push to get the site cleaned up, and the progress has been amazing (and divisive, pitting firemen against Mayor Giuliani). Now seven-foot-high chain-link fences surround the site, swathed in view-obscuring green fabric—as if what's going on were too shameful for civilians to witness.

"I think it's very important that we preserve elements of habitation," Voorsanger says, standing in front of an escalator in Building Seven, which now leads nowhere in particular. A door with a nameplate, DANA MURNANE, SUPERVISING ENTRY OFFICER, opens to an office that in turn opens to the world because there is no exterior wall.

"For the memorial to be effective," he continues, "it has to speak to subsequent younger generations. You have to have metaphor. Now, there are plenty of bright people out there who can find a more effective metaphor than I can. But if you don't have a fragment of reality, then it's almost impossible to develop the metaphor." DAVID CARR

Split Screen



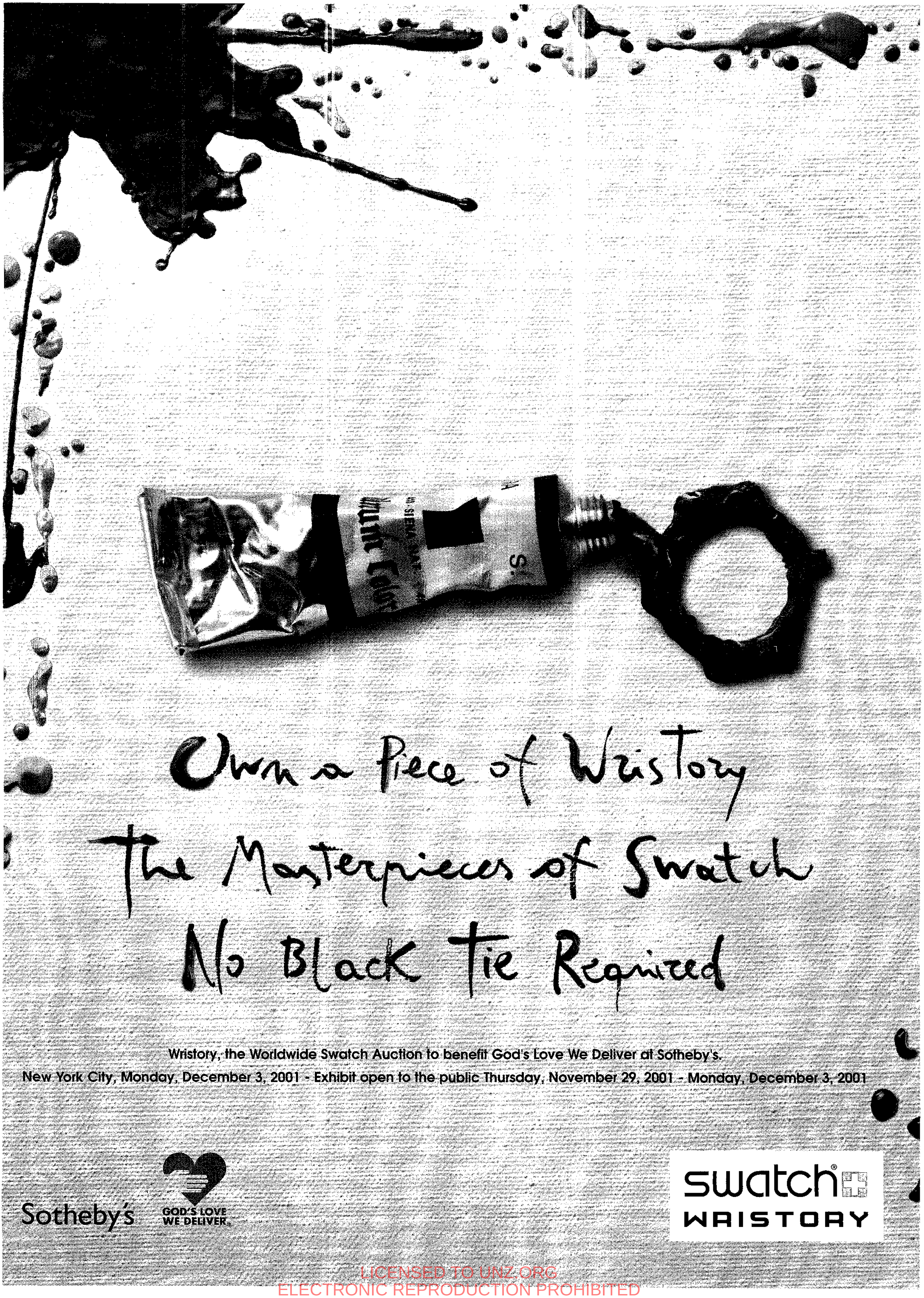
It could be a lost episode of *The Mary Tyler Moore Show*—Rhoda runs for office, loses to a dimple-cheeked comer, and then challenges the results with the help of her friends. But Valerie Harper isn't laughing. In the recent Screen Actors Guild election, she lost her bid for the presidency to Melissa "Laura Ingalls" Gilbert by 1,588 votes out of 27,730 cast. Harper is now claiming that in New York (Gilbert's power base), members were given an additional two days to vote and the ballots violated union procedures because a signature line was missing.

"Look what happened in Florida!" shouts Harper at a benefit for Senior Pride Network, a gay-senior-citizens group, at Chelsea's G bar, where she is autographing scarves. "At first, I let it go because I felt like I'd be a sore loser. But then I realized that this could easily happen in future elections."

In Harper's corner are fellow SAG celebs like Elliott Gould, who easily won his post as secretary, and *Adam-12* hunk Kent McCord, who narrowly beat Amy Aquino (a regular on *Felicity* and *ER*) for treasurer. Together they prompted an investigation by the union's election committee, and McCord has contacted the U.S. Department of Labor. Although McCord is demanding a revote, Harper insists she's only interested in fixing the system. "I want to make sure that we obey our own rules. It is time for me to take a stand."

Gilbert won't comment until after the election committee rules on the challenges in late December. But for now, the bitterly contested race has deepened an already San Andreas–sized rift between the union's two main constituencies. "There's a great deal of mistrust between New York and L.A.," says Gould. "Maybe it's the time difference or the lack of communication, but it's become very political." Gould was disappointed by Harper's loss, as a friend, but he also believes that she is better suited to tackle tough issues like bringing movie and commercial production back to the United States. "I don't look at Melissa as any less of a human being," says Gould. "But she had time to campaign her ass off while Valerie was busy doing a play." MARCUS BARAM

PHOTOGRAPHS: CLOCKWISE FROM TOP, HENRY MCGEE/GLOBE PHOTOS; ED GELLER/GLOBE PHOTOS; MARK PETERSON/CORBIS SABA.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Michael Wolff THIS MEDIA LIFE

The Green Party

Mike Bloomberg didn't just buy himself the mayoralty, he transformed the way we think about public servants—and rich guys. Donald Trump, are you listening?

IT'S A PARADIGM SHIFT.

We haven't ever elected men who've made a ton of money—not mega-money, not robber-baron money. Even in a nation where "self-made" is the greatest title, there have always been those few who are so self-made, so singular, that we haven't considered them to be part of the same striving experience. We haven't, at least in the past, liked people to be that unique—that independent.

Who would trust such men? That kind of money—unlimited, unimaginable amounts of it—naturally breaks the human connection (and who did not hold the Capra-esque belief that such men are the poorer for it?).

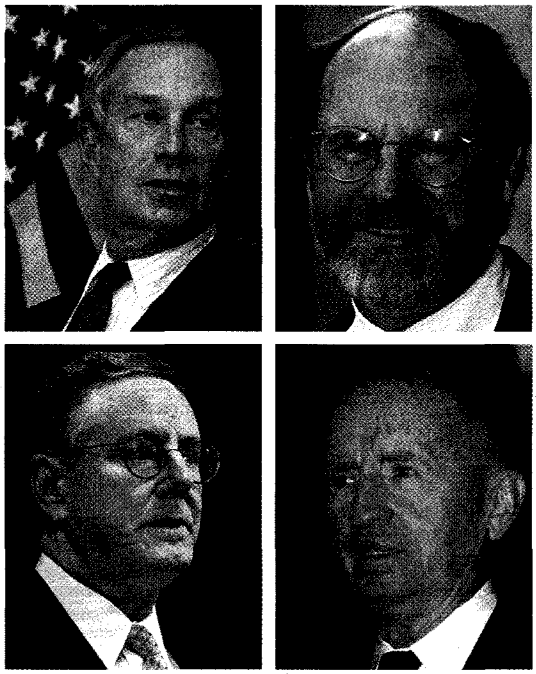
That a great crime lies behind every great fortune was the basic sentiment. Where there's great profit, somewhere else there would be great loss. (You were a financier who'd stolen money from widows or orphans, an industrialist who'd made it off other men's labor, or a monopolist who had bought off politicians—or all three.) Such men had made their deal with the devil. The more money they made, the dirtier their business—hence "filthy" rich. They had blood on their hands. They were capable of anything (out of such omnipotence, conspiracy theories were born).

Their all-powerfulness (they would certainly have been as insulated and as pampered and as fawned-over and as flattered as any aristocrat ever was) necessarily made them undemocratic, to say the least. And autocratic and authoritarian. Chosen. God, J. D. Rockefeller said about his money, had given it to him.

On the occasions when we elected their children to high office, it was because they'd made a public break with business, with the act of making money. Public life was an act of contrition. To whom much is given, much is required, the Kennedy and Rockefeller heirs went around saying.

But now the bar against electing outlandish, unimaginable, other-worldly wealth has been lifted. With the election of Michael Bloomberg in New York and, last year, Jon Corzine in New Jersey, staggering sums of money, and the freedom and power (not to mention lifestyle) such sums give you, become a political virtue.

In the past, rich men or the heirs of rich men have run or flirted with running, but, in the manner of rich men, have often turned cheap in the process. Even old Joe Kennedy once said he didn't want to pay for one more vote than he had to. That is not the spirit now. Not only is the calculation different—the cost of a vote is currently about $100 and climbing—but the act of spending, of being able to outspend what has been spent before and to inflate the underlying cost of the entire process, is a kind of demonstration of your willingness to give it your all. I do not believe we would want to elect a cheap rich man.



BUYER'S MARKET: Mike and Jon avoided Steve and Ross's mistakes.

OBVIOUSLY, THIS NEW TOLERANCE AND ADMIRATION for the superrich has to do with the ethos of the time. So many people *seemed* to be on their way to becoming among the richest people who have ever lived, that the idea that this was a special, or weird, or even monstrous status went away. Getting to be this rich even made you seem like something of a Boy Scout. You worked long hours, had a head for numbers, gave people want they wanted. Warren Buffett is rich, we believe, not least of all because he is a mensch.

Even the recent dramatic reversal—the undoing of many of the theoretically rich—has buttressed the reputations of the genuinely rich. It turns out to be so hard to hold on to money or to turn paper wealth into the cash stuff, that the singular men who are real, no-shitting-anybody gazillionaires deserve special recognition.

Here is something else: The really rich used to run from publicity. They didn't want to inflame the envy of common people; they didn't want to expose themselves to muckraking scrutiny; they didn't want to endanger the security of their families. But then, in the current age, when publicity became a clear and monetizable asset, the really rich went after their due. They sought celebrity status and were eagerly granted it. They demystified themselves, packaged themselves. They became as real to us and as attractive as, well, other celebrities (which has enabled their daughters to pursue modeling careers).

We believe, I don't doubt, that we are electing not just the man but his money too. That we actually get, along with Michael Bloomberg, his billions (although, it should be noted, Michael Bloomberg has

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, RICHARD B. LEVINE; AP/WIDE WORLD PHOTOS; RICHARD B. LEVINE; AP/WIDE WORLD PHOTOS.

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been pretty tight about sharing his dollars with his colleagues—his business has not filled the city with Bloomberg millionaires). The man and the money are as one.

The day after Michael Bloomberg's election, my oldest daughter had a dream: The mayor-elect was to be out of town, so, using my press credentials, our family spent the weekend at the Bloomberg mansion on East 79th Street. It was better than the best hotel, she said.

We assume, I sense, that everything is somehow going to be of a much higher order, fancier, and classier, when we elect a rich man. It will be not just government but government plus added perks and better connections and more commodious furnishings. Fabulous government. Already, Michael Bloomberg seemed appalled by the transition space the city has provided for him—he'll continue, he said, to work out of his much-better-appointed offices. And everyone I know who was at the Bloomberg victory party has gone on at some length about the menu.

THIS IS PART OF THE CONTRAST-GAINER EFFECT. We compare these sun-god-like rich men to their opponents—mortal, earnest, cheap-suit, government-issue politicians.

"We assume that everything is **somehow going to be of a much higher order**, fancier, and classier, when we elect a rich man. **Fabulous government.**"

On the one hand, we have rich men who have demonstrably accomplished something—i.e., they have gotten amazingly rich. (We no longer think of the very rich as takers, but rather as creators—wealth creators.) On the other hand, we have politicians who, we believe, have clearly accomplished nothing—that they would actually be content not to get rich makes them doubly suspect (they are the takers).

For an enormous number of people who work in corporate America, a smartly dressed, business-jargon-spouting, occasionally charming, often despotic rich man is much more familiar and comprehensible than a civil servant, with his bureaucratic style, policy-laden conversation, and wonk aesthetic. Of course, there are an enormous number of civil servants working in government warrens who must find the corporate-mogul aesthetic unsettling. These two camps may define the opposing sides of the future.

Certainly, the former group seems to believe that the skills for building immensely valuable, cutting-edge businesses can be applied much more successfully to the running of government than the skills acquired in a career of working for government. "Mr. Bloomberg is an entrepreneur, a genuine American success story, unlike Mr. Green," reads one of the many e-mails I've gotten.

He's a "good manager"—the more money you've made, the better manager you are. Notably, people speak of "management" now the way we used to speak of politics. Management is about understanding human nature, having keen people skills, being able to inspire, motivate, manipulate. Management, rather than politics, is the art of the possible.

Playing a fruitless game of catch-up, even Al Gore seems to think that joining a financial-services company will enhance his résumé. "I am eager," he said, unconvincingly, when he announced last week that he would become vice-chairman of Metropolitan West Financial, Inc., an L.A.-based firm, "to learn more about business."

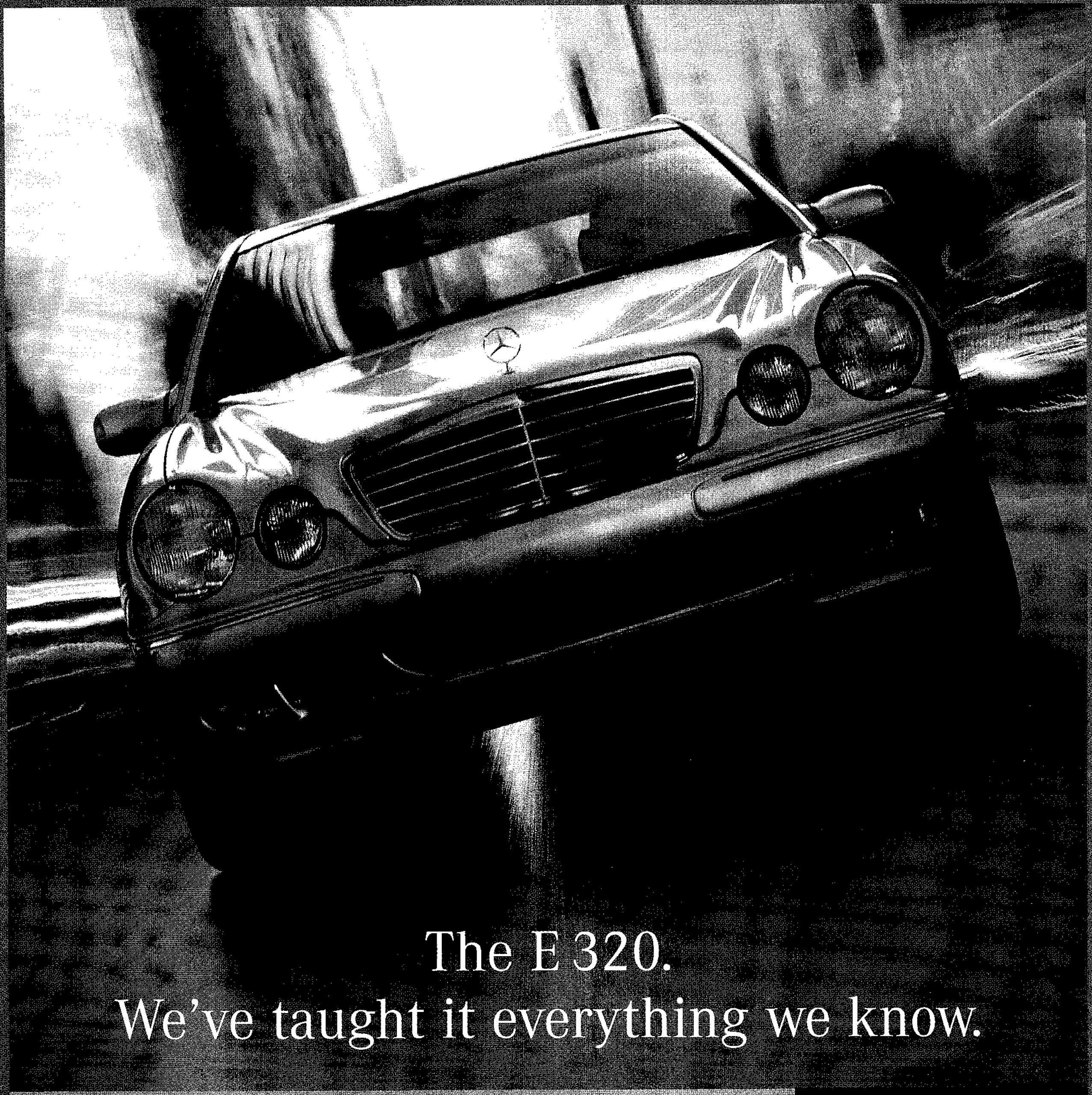
IT'S REASONABLE, SURELY, TO ASK WHAT'S IN it for the rich man. Oddly, we seem to believe the rich want less than the non-rich. That the man who needs the job is less trustworthy and necessarily more of a self-promoting phony (he needs the job, so he'll say anything) than the man whose whole career has been about selling and amassing and self-benefit.

It could just be a matter of scale. Little deals are less classy than big ones. (It's a business principle: Small transactions cost the same as big transactions and distract you from a major score. Put another way, if you borrow a little, the bank owns you; if you borrow a lot, you own the bank.)

Indeed, while the financial-information business is in generally bad shape, there is said to be a $10 billion post-election offer for Bloomberg L.P. from Thomson, a Canadian financial-information concern; the Bloomberg people, however, have reportedly let it be known that they think $20 billion is more in order. Bloomberg, after all, is a pretty fabulous brand name now.

EVERYBODY'S THINKING IS GOING TO CHANGE about the rich and politics. Most of all, I'll bet, the rich are going to start rethinking the political process.

For one thing, they are very competitive.



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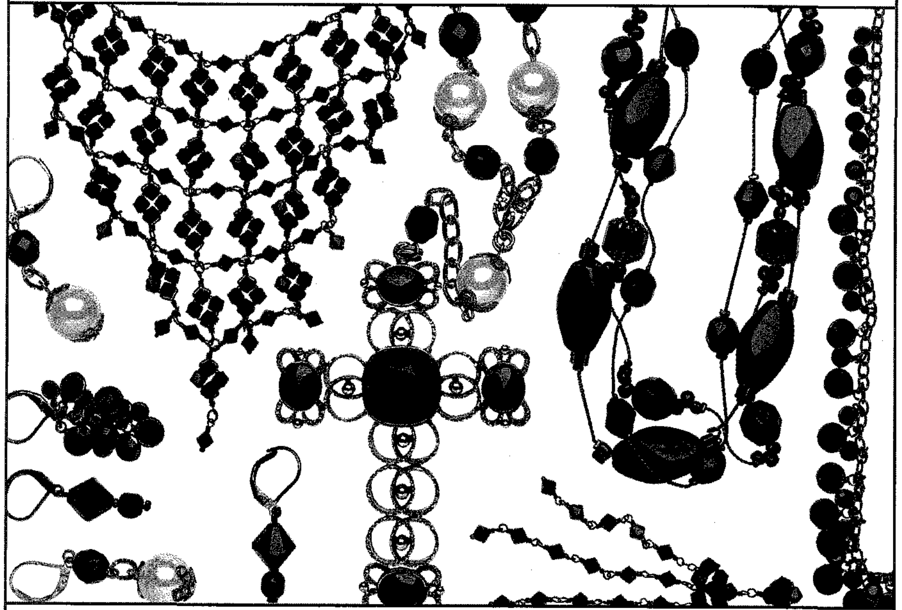

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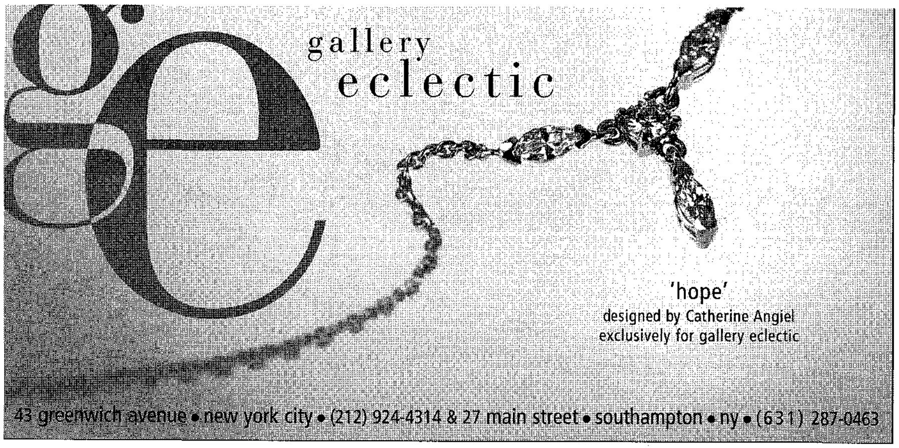

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(Murdoch's people were confiding that the New York *Post* wasn't going to endorse Bloomberg because Rupert didn't want another media guy to compete with him for mogulissimo status.) *If he can buy that, I can buy that,* the rich reflexively conclude. There is a whole class of billionaires who have made their money in the last twenty years and who are now at the age when people run for high office. Mort Zuckerman, Donald Trump, and David Geffen obviously come to mind (does Trump feel like a chump for not being more serious about his own political plans?). I know a bunch of young technology guys who made out like bandits who could easily drop $100 million on a race—and who have nothing much else going on in their lives. I think we can expect to see them on the hustings soon.

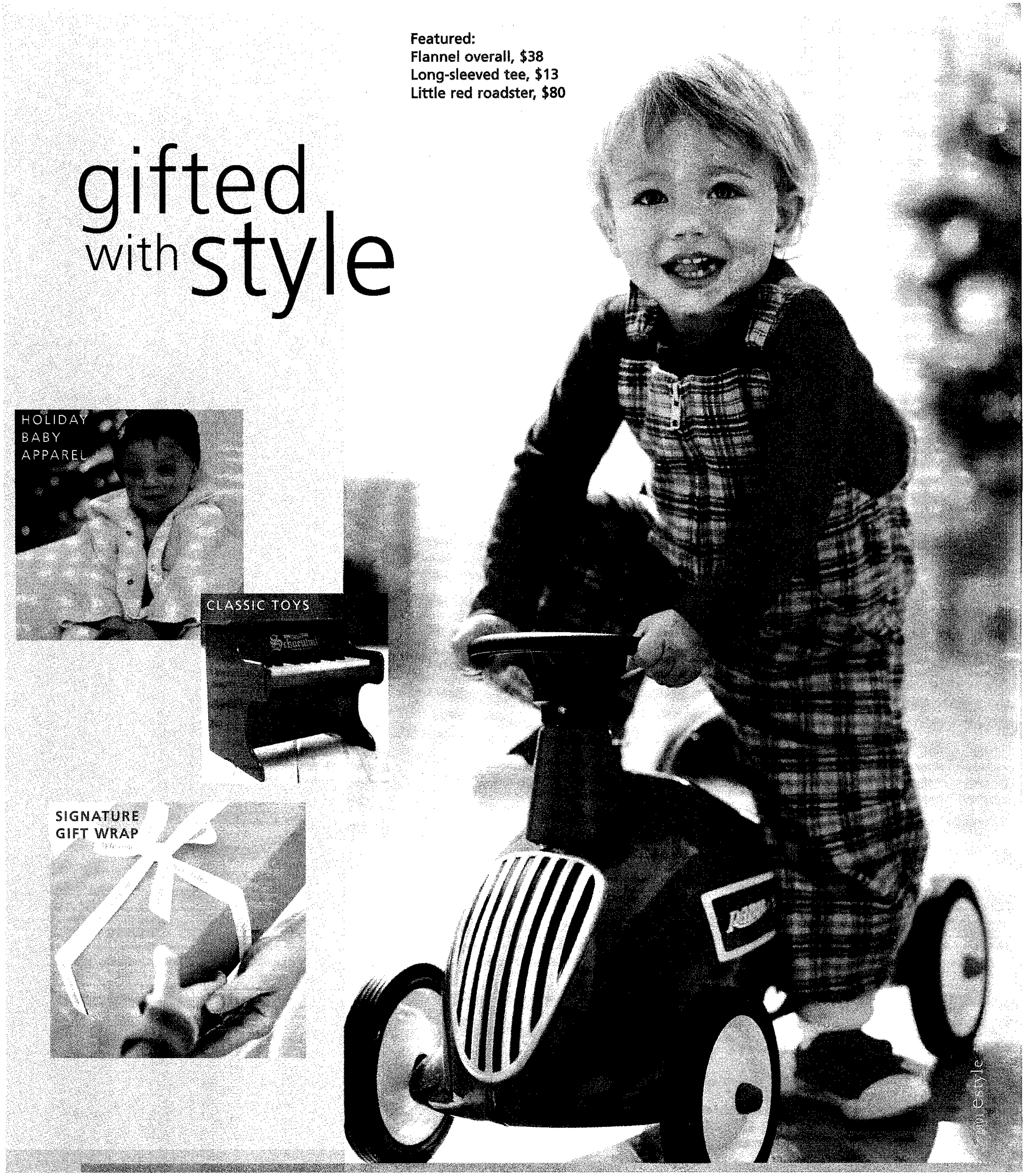
Then, too, the people who actually get you elected, who try to convince you that running is what you should be doing, and who then manage the operation and make it happen—the campaign consultants—are naturally going to have a greater interest in the rich than in the non-rich. First of all, the profit margins are greater when you work for the rich (someone, for instance, got a commission on the media buying for Michael Bloomberg). Second of all, running a campaign where you don't have to raise money is a lot more fun than spending all your time raising money. Plus, with a rich man, you have a lot more creature comforts. And you're not necessarily selling out—there are rich men to match any political view.

The other thing the Bloomberg and Corzine approach to politics clarifies is that, in the past, many of the rich, Ross Perot and Steve Forbes for instance, played it wrong by running first for the highest office. Not only did they not spend nearly enough money doing it—at $100 a vote, the cost for the ultimate office is $5 billion—but, even for the mighty rich, the process may involve a couple of steps. You can't start just at the top.

Earlier in the year, when Michael Bloomberg was making his decision to run, he went around town talking to the various influencers and pooh-bahs. Over lunch one day, a prominent member of the Clinton administration tried to dissuade Bloomberg from running. First of all, he couldn't win, the former Clinton official argued, and then if by some fluke he did, he'd be the mayor of New York, a hard and thankless job.

"But," Michael Bloomberg asked with some new level of modesty and respect for the process, "from there, couldn't I get to be president?" ■

E-mail: michael@burnrate.com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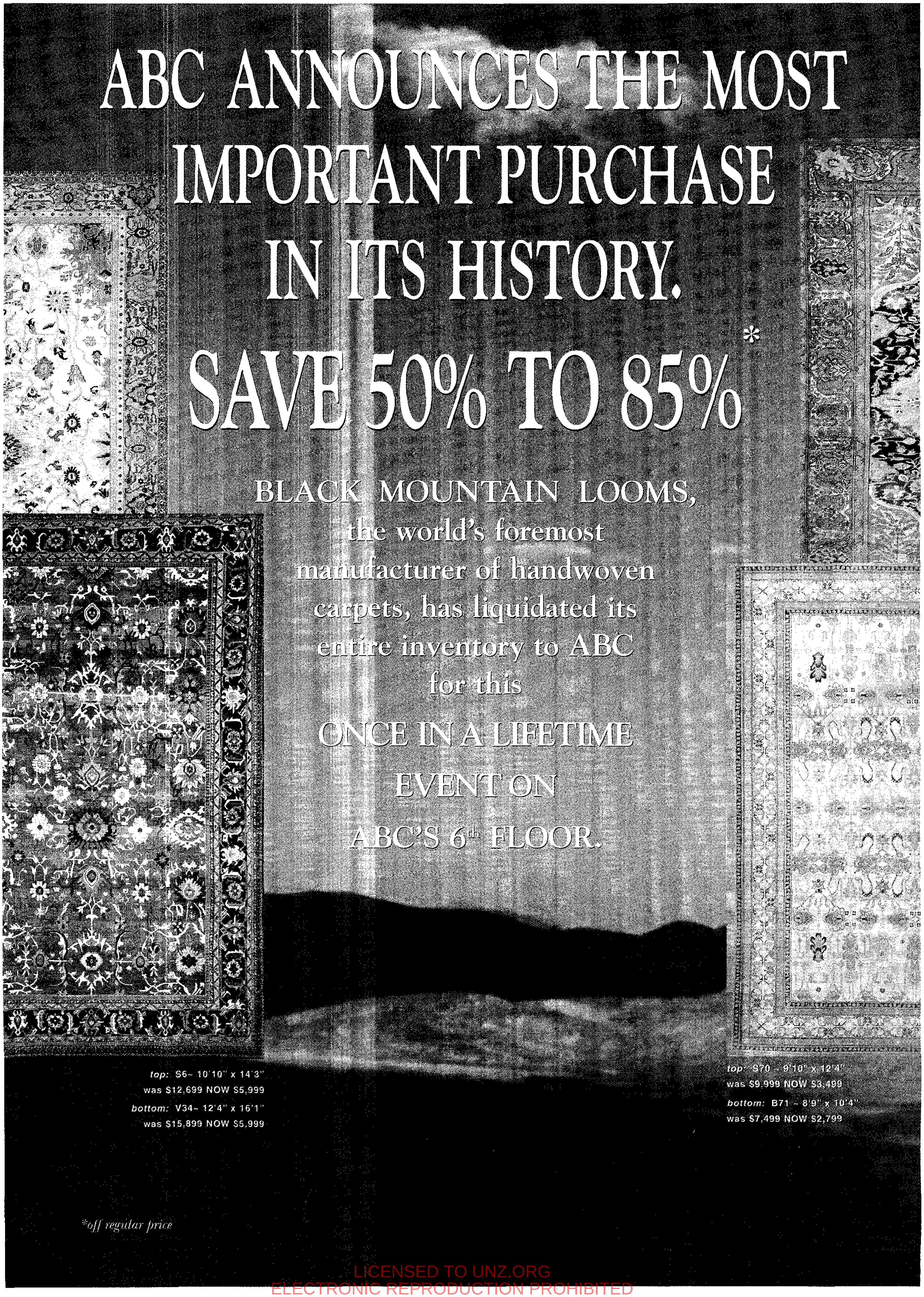

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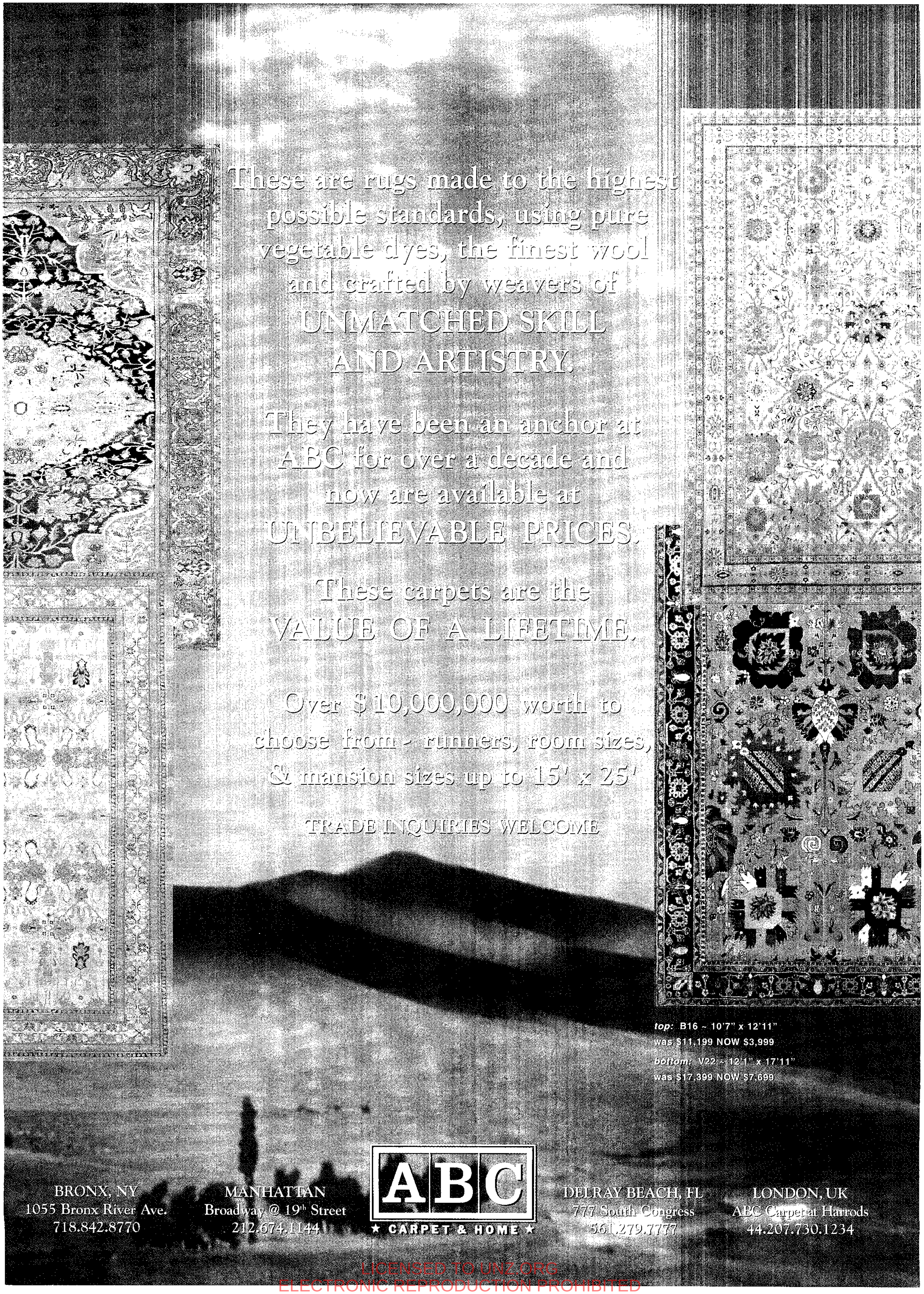

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Joanne Kaufman STRONG MEDICINE

Off the Charts

Some pediatricians dismiss the notion that adoptive infants have special medical needs, but try telling that to the parents of a Chinese-born baby who has oral motor dysfunction.

“I LOOKED AT THE VIDEO A LOT. I LOOKED AT IT *four* times. Let’s talk about Marina,” says Dr. Jane Aronson, one of about a dozen pediatricians in the country who specialize in adoptive children. She’s letting me listen as she talks via speakerphone from her Upper East Side office to an American couple in London. “Admitted to orphanage at 3 months,” Aronson, who has a grown-into handsomeness and self-assurance, reads from the file on her desk. “They call her name and she doesn’t answer, but a lot of children living in orphanages don’t know their name. I’m not inclined to get excited about that. Now, the problem is, the chart doesn’t have all her measurements.”

“Take a deep breath,” the man is telling his wife on the other end of the line. Aronson may be about to suggest something they don’t want to hear, namely that 8-month-old Marina and 3½-month-old Natasha, both in Russian orphanages, present sufficient problems—physical, emotional, developmental, and God knows what else—to make them injudicious choices for adoption.

The couple have been down this road a few times, so they already know about the possibility of fetal alcohol syndrome (one of the reasons Aronson scrutinized the tapes of the babies so carefully—and why she’s so frustrated that there’s no close-up of Natasha’s face). They know that the little girls could have conditions not recorded in their medical reports. And by now they surely know that children lose one month of growth and development, doctors like Aronson estimate, for every three months spent in an institution.

“You need to know you’re not going to get a child for a few months,” Aronson tells the couple. “But it’s not bad that you have to provide the proper resources to help her catch up. That’s your job as parents, to boost them up.”

As she sees it, Aronson’s job is to help parents process such information, to cheer them on, and to be there for the long haul. She greets 5-year-old Emily Mair, who’s been her patient since she arrived from China not long after her 1st birthday and is here for a flu shot. “Where’s my little girl? Where’s my little weed?” she says. “Ems, did Mommy tell you what was going on today? Do you want me to give you the medicine out here in the waiting room? The Band-Aid is *very* important, so let’s pick a nice one,” she says, wielding the syringe. “What a good girl you are, the best girl!”

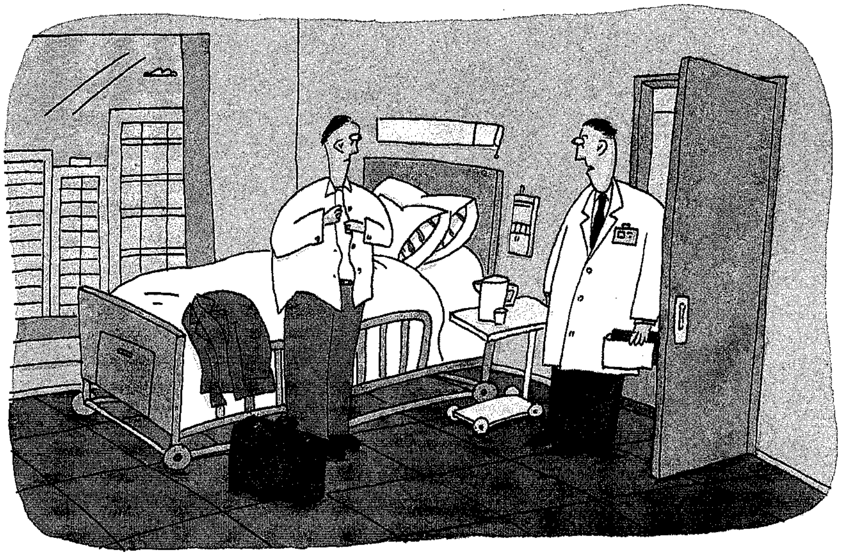
IN 1989, 8,102 IMMIGRANT VISAS WERE GRANTed to orphans. Last year, the figure was 18,441, to some degree a reflection of the number of older couples who’d put career before conception for too long. New York State has the most international adoptions—1,200 or so per year, the majority in Manhattan and environs. The numbers show no sign of letting up, and that keeps adoption pediatricians like Aronson, Michael Traister, and Andrew Adesman very busy.

Not long ago, parents considering international adoption were pretty much on their own when it came to risk assessment. There was next to nothing in the medical literature about the special needs and the particular health issues—HIV, TB exposure, syphilis, hepatitis B, malnutrition, parasites, sensory deprivation—of children housed in institutions abroad. “There was a heightened concern,” says Adesman, director of adoption evaluation at Schneider Children’s Hospital in New Hyde Park, “because so many families thought that a little bit of love would fix everything.”

Armed with brief videos (often murky), medical histories (often incomplete and misleading), and intuition, adoption pediatricians form their own picture of a child. Then they wait for the question they know will come: *Should we go for it?*

“I don’t tell anyone to adopt or not to adopt—not my job,” says Aronson, and like most of her colleagues, she’s adamant on the subject. “Never will do it, never have done it.

Second Opinion By P. C. Vey



“Sorry. Your HMO okayed the slate floor or the picture window, but not both.”

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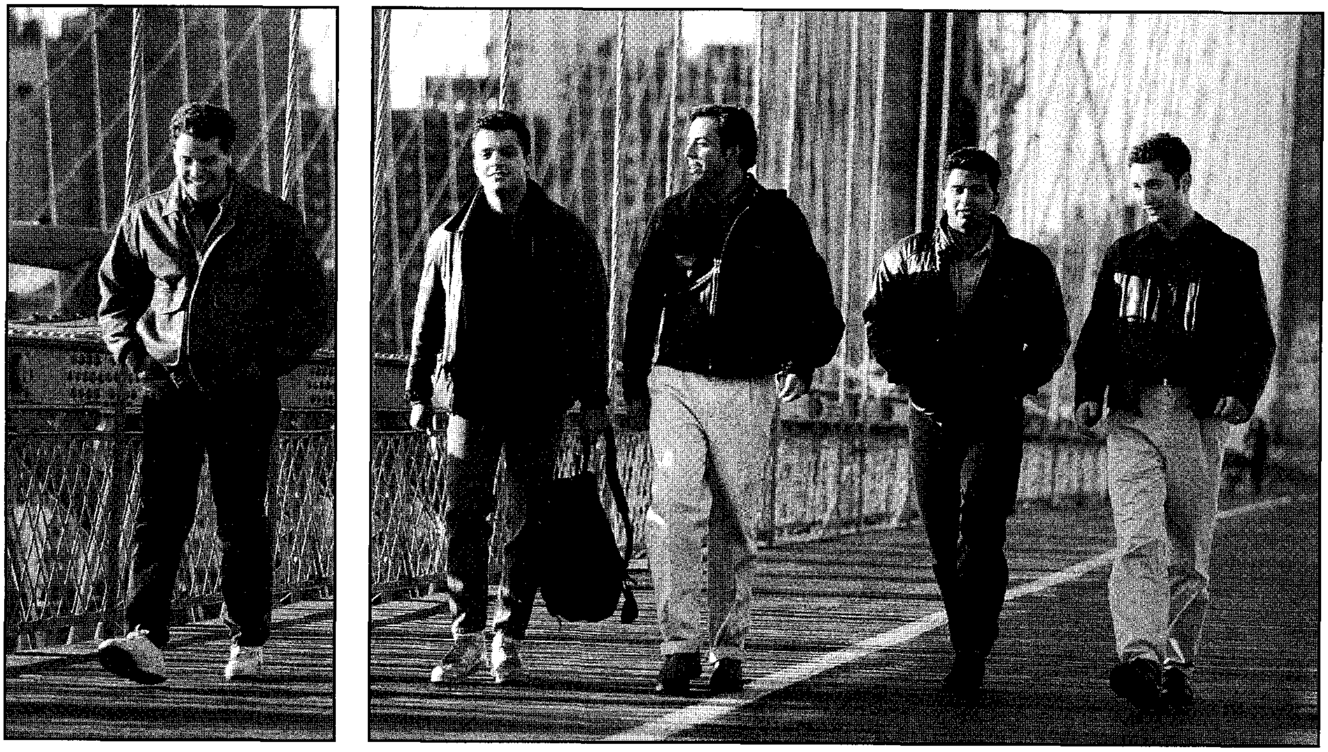

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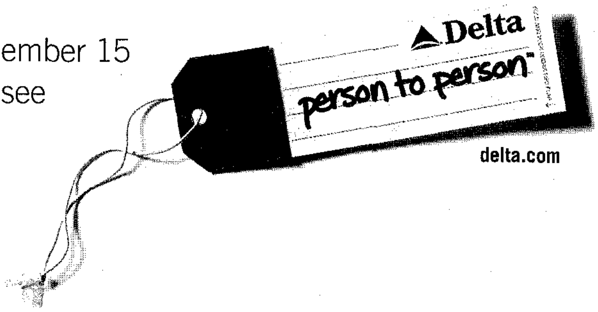

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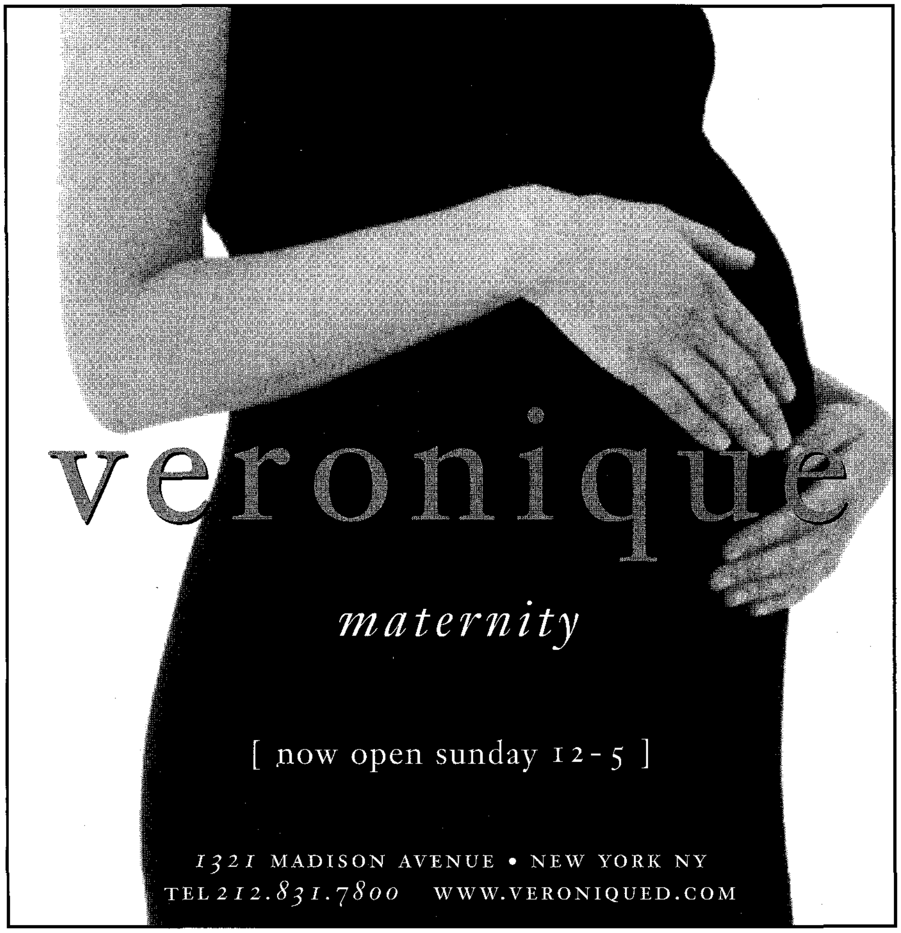

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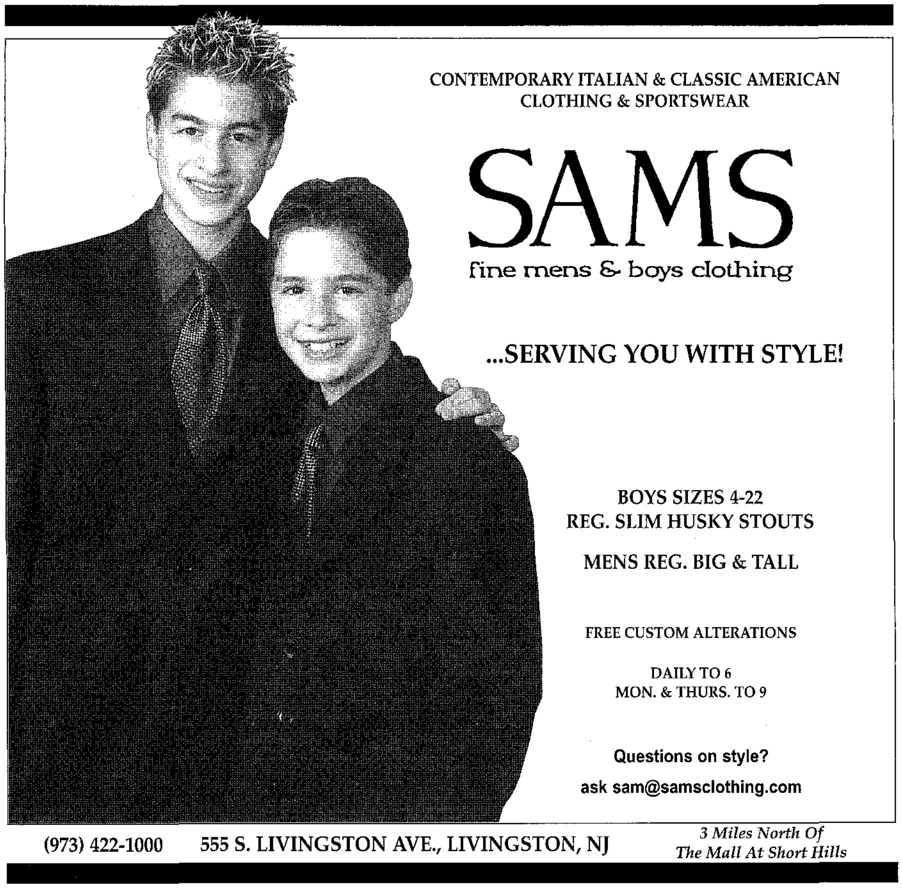

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I don't like my words to have the kind of impact that dictates destiny." She will, however, rate referrals as average, mild, moderate, or extreme risk. ("No risk" does not exist in her hierarchy.) The Russian orphan Marina, for instance, is an average risk but because of her small head circumference is in the bottom 50 percent of the category, tipping into mild.

"I make sure they understand we can only deal with the information that's provided," says Traister, a slightly shaggy-looking Upper West Side pediatrician who's become a sort of de facto expert on baby girls adopted from China. "I tell them it's a leap of faith."

"Adoption pediatricians think of stuff you wouldn't know to ask," says novelist Karen Moline, who sought Aronson out after hearing her speak and was duly impressed that she had a Vietnamese growth chart. "Jane would know the special situation of a child adopted from an orphanage."

SOME PEDIATRICIANS QUESTION THE NEED FOR such specialists. "Most of us can handle these things," sniffs one physician who requested anonymity. "We read about the stuff. It's not a hidden science."

But Traister, who in addition to his adoption work does general pediatrics, begs to differ. "There is a different type of neglect with these kids," he says. "You can't always trust the vaccination records that these kids come with, so we'll frequently repeat the immunization. Most pediatricians would probably accept the cards and they wouldn't necessarily do the blood tests for hepatitis B and C. They'd accept at face value that the kid looks okay."

"Some pediatricians think I may be stealing patients," says Aronson, who adopted a Vietnamese baby last year. "Lots of generalists will be very educated, but you have to know your limits. Adoption medicine is not just doing the labs on the list in the *Red Book of Pediatric Infectious Diseases.*

"How many pediatricians know the ins and outs of oral motor dysfunction, a common result of bottle propping and feeding babies from bottles with large holes in the nipple?" she wonders. "They wouldn't know why a kid is staring at his hand all day long" (because he's been wrapped in multiple layers and sees only his hands for months). "A pediatrician may think it's autism if he sees a kid who's banging his head or rocking, and we know that this may be a kid who's stimulating himself because he's bored. We are fine-tuning the epidemiology of children adopted from abroad."

In so doing, Aronson adds, "I'm helping children find parents and helping families be created. What drives me is that thought, *Another family. How wonderful for them.*" ■

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Michael Tomasky THE CITY POLITIC

The Untouchable

In the final weeks of the mayoral race, the Democratic leadership essentially declared Al Sharpton beyond rebuke—a stand that's sure to haunt the party for years to come.

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MISSION CONTROL: Roberto Ramirez with Al Sharpton before the election.

THE HANDY THING ABOUT THE POLITICAL demand for "respect" is its elasticity. Political accommodation is usually doled out in tangibles—a freshly sliced legislative district, a few million for a new day-care center. But respect, being intangible, is a kind of recurring political vigorish: You think you've settled your debt, and along comes another goon from Accounts Payable.

That is a neat summation of Al Sharpton's political—I hesitate to use the word—career. When he ran for the U.S. Senate in 1992, the respect that Sharpton demanded meant full inclusion in debates and so forth. Granted. Next, as a result of the votes he pulled then, came recognition of his status as a legitimate power broker. Granted. Then the pilgrimages, by Chuck Schumer and Eliot Spitzer and Hillary Clinton, to his National Action Network headquarters on King Day. And so on, each new demand for respect duly met.

Taken singly, perhaps, none of these demands was unreasonable. But they add up to the accumulated capital that Sharpton and his allies used to great effect in the Democratic-primary debacle. And now, respect means that no one may criticize Sharpton or the candidate who has Velcroed himself to Sharpton (or speculate on Sharpton's likely influence should that candidate be elected) without such attacks being called racist. The implications of this for next year's gubernatorial race and for 2004 are—well, I'll describe them later and let you apply your own adjective. First, some details on how we got here.

IN THE GENERAL ELECTION, FERNANDO FERRER and his backers essentially withheld their support from Mark Green, probably costing him the election. But the time frame that concerns us here is the week leading up to the October 11 runoff. After Green won that contest, the Ferrer forces complained about three tactics: Green's last-minute attack commercial, flyers that circulated in some Brooklyn neighborhoods that reproduced a tasteless *Post* cartoon depicting Ferrer puckering up near Sharpton's derrière, and anonymous phone calls to voters linking Ferrer and Sharpton. The commercial first aired the night of Monday, October 8. The flyers were learned about the next day, when Green immediately denounced them; the phone calls came to light on the day of the vote itself.

But if the problems began October 8, why was Ferrer's campaign head, Roberto Ramirez, calling state Democratic officials on Friday, October 5, to complain about the turn the race had taken? At that point, Ferrer had had a good week, winning the endorsements of Ed Koch and the teachers' union. Green had agreed to Rudy Giuliani's request for a three-month term extension, which brought him a slew of bad press. Green was on the ropes, and he finally decided to go after Ferrer.

Up to that point, it was Ferrer who had been attacking Green. Of Green's capitulation to Giuliani, Ferrer said, "There are only two kinds of people—stand-up people and sit-down people . . . Why is a candidate wasting the time of the electorate if he is not ready for a crisis?" Koch poked hard at Green, and Ferrer ripped into Green backer William Bratton several times.

But around October 3, Green began hitting back. In a debate that night he rapped Ferrer's "two New Yorks" theme and his response to September 11. Bratton began defending himself and stepped up his attacks on Ferrer's public-safety plans. By that Friday, the Ferrer team could see that Green would return fire, and the results were beginning to show in tracking polls.

Hence Ramirez's October 5 phone call. He wanted Judith Hope, the state Democratic chair, and national chair Terry McAuliffe, who was contacted shortly thereafter, to issue statements urging both sides to play nice, which really means he wanted them to tell the Green people that no attacks on Ferrer or his surrogates (i.e., Sharpton) would be tolerated. That would be an unusual dispensation, to say the least. Intra-party primaries often get hot—just ask Bill Clinton and Jerry Brown, or George W. Bush and John McCain—and party chairs aren't supposed to take sides.

It was political strategy, no more, no less. But when Green released his attack commercial, whose tag line ("Can we afford to take a chance?") could be construed as carrying a subtle racial aroma, and when certain party operatives in Brooklyn began circulating the Sharpton flyers,

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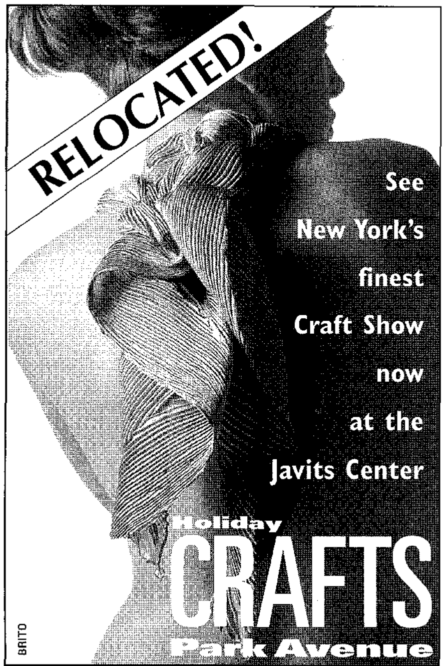

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dressing up strategy in the eveningwear of principle proved simple. Suddenly, Mark Green was a racist, in no small part because of some flyers, which there's still no hard evidence he knew about, that failed to show Al Sharpton the proper respect.

MY CONCERN ISN'T GREEN'S REPUTATION. HE'S certainly no racist, but he lost, the election's over, and his reputation is his worry.

But consider this: Eight days after the runoff, at a so-called unity press conference, McAuliffe delivered a stem-winder criticizing the Sharpton flyers, vowing that if he finds the culprits, he'll "ask [them] to leave the Democratic Party." By one interpretation, McAuliffe merely meant last-minute Xeroxes of grotesque cartoons. But I doubt that's Sharpton's interpretation.

Whether McAuliffe knows it or not, he has now implicitly accepted the idea that an attack on Al Sharpton is by definition a racial attack. So, in the upcoming gubernatorial primary between Andrew Cuomo and Carl McCall, Sharpton's candidate, what happens when Sharpton inveigles himself into a position of prominence among McCall backers and figures out a way to make himself some sort of litmus test? Will Cuomo be able to say the obvious without being Greened?

Or fast-forward to the spring of 2004. Sharpton is running for president. He can stay in the primaries until the bitter end, since his point will not be to win and since his run will be financed by the same businessmen who paid his debt to Steven Pagones. It's entirely possible that he could get, say, 16 percent of the vote in Michigan, or 22 percent in Alabama. He walks into the Democratic convention with 4 million votes (Jesse Jackson got 7 million in 1988) and even a few dozen delegates. Al Gore, or Tom Daschle, or John Edwards, or whoever, will not be able to criticize him. What, then, will be the vigorish? A prime-time convention speech, undoubtedly boycotted by half the delegates, comes to mind, among other possibilities.

If that day comes, the New York *Post* will write, as it has on occasion in the past, that the Democratic Party "is the party of Al Sharpton." Then, it was hyperbole, but this time, it'll be true. It will all be traceable to this runoff, and to a sequence of events that turned reality inside out, leaving the state and national Democratic Parties quaking before the demands of two men, Ramirez and Sharpton, who signaled to their voters that they should punish the Democrat and then openly celebrated the Republican candidate's victory! Happy days are here again, right? ■

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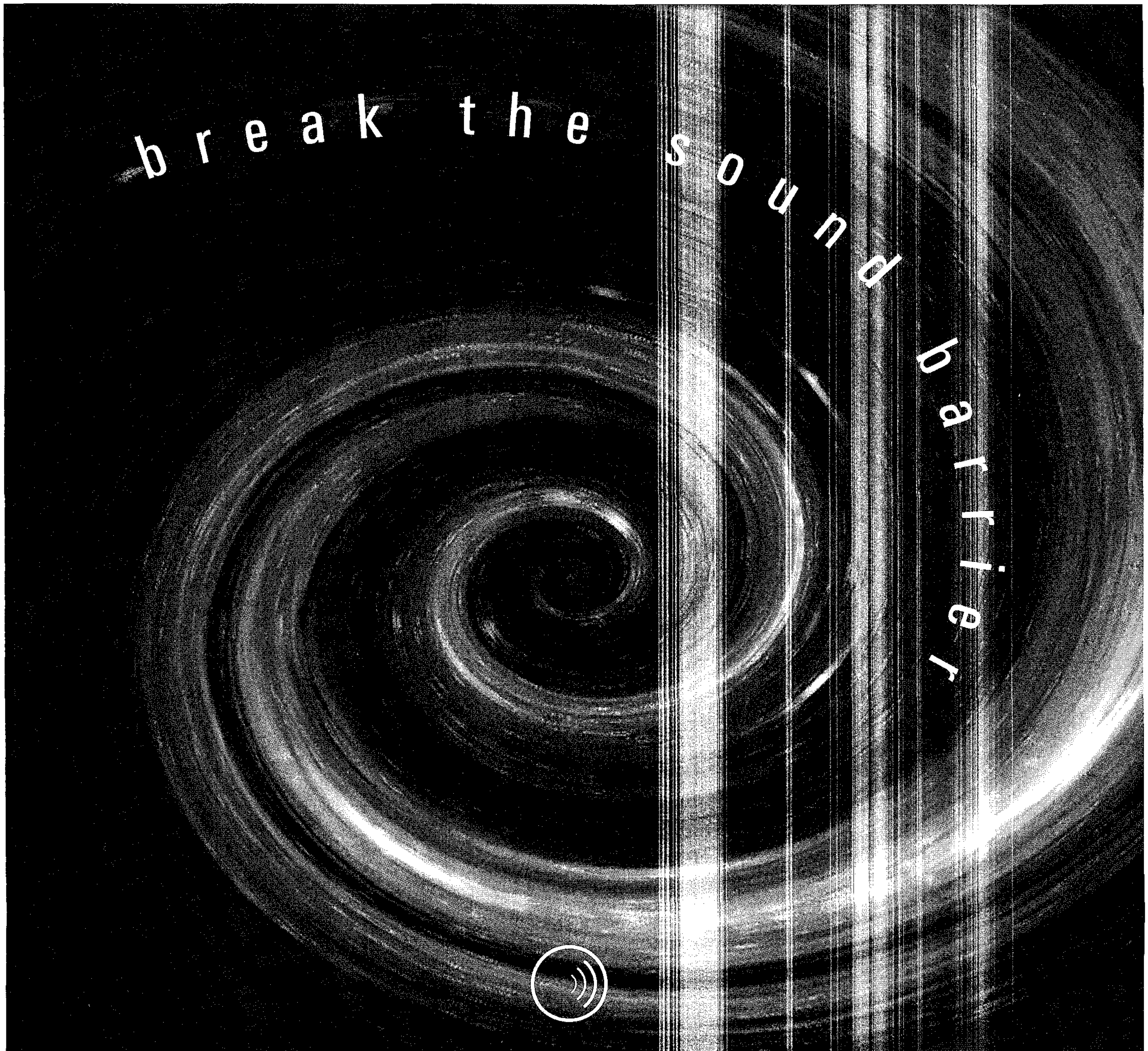

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The Emperor Miramaximus

Harvey Weinstein's empire is a place of beauty (Gwyneth Paltrow, *The English Patient*), of bullying ("These all suck, and you're morons for designing them"), of talent, bluster, muscle, and paranoia. He's definitely the largest (in all senses) cultural force in the city. But do his ends justify his means? **By David Carr**

THERE ARE MANY BUSY, SELF-REGARDING people running around Madison Square Garden on the day before the Concert for New York benefit, but none as frantic as the multitasking behemoth trailing a posse of cell-phone-wielding functionaries.

Sound checks are taking place, featuring rock's most durable luminaries, but he has no time to listen. Someone from VH1 tells him that Elton John has agreed to donate the piano he's playing for the auction. Lorne Michaels stops by, followed by the Capitol Records executive who asks him to tell Paul McCartney to play MTV's *Total Request Live*, even though the former Beatle has no idea what the show is. The manager for the Who jokingly suggests he still owes the band money from his days as a concert impresario. Mick Jagger floats in, wearing a very rock ensemble of mostly lavender. Did he talk to Keith? A phone rings and a question comes up about the trailer for an upcoming movie. And then another phone rings and it's learned that although Nobu will provide sushi backstage, they plan on delivering it as opposed to making it on-site. Everything stops.

For the next 35 seconds, Harvey Weinstein is completely focused. "It's the Nobu presentation that makes it *sooooo* important," he all but coos into the phone, waving off the person who walks up to tell him that U2 is canceling for sure. "Think of it. Backstage. Movie stars. Your staff making food for some of the most important, glamorous people in the world. I know you're short of people, but it really is the presentation that is so winning. Okay. Good." He hangs up the phone and rejoins Jagger.

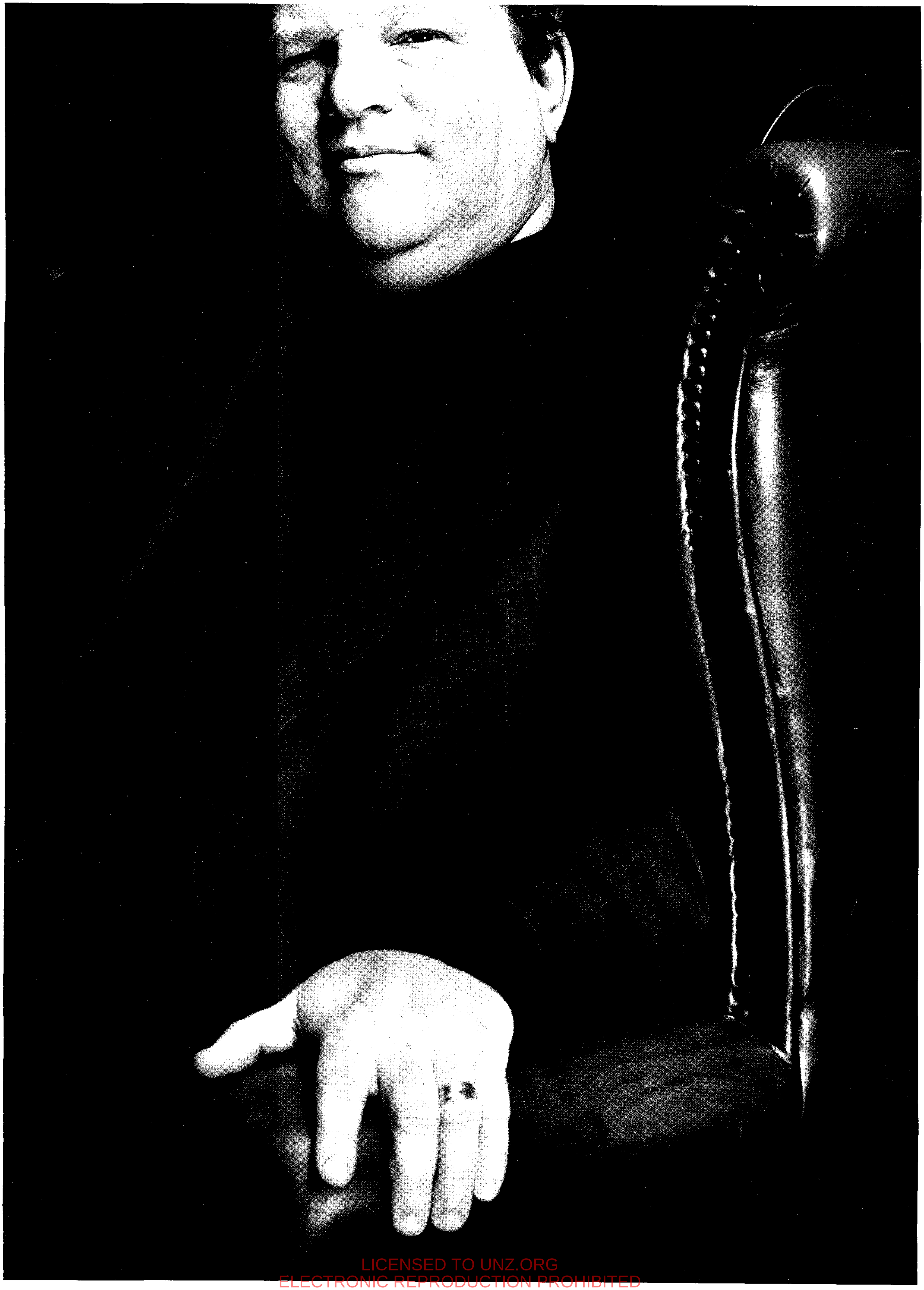
SEPTEMBER 11 CHANGED EVERYTHING. WELL, almost everything. Before ground zero became ground zero, Harvey Weinstein *was* ground zero. And since the center has shifted, he has moved to reclaim a piece of it. While other people struggled to regain equilibrium, Weinstein got busy calling his shortlist of fabulousness to throw a fundraiser. He got Sir Paul McCartney to say yes, along with a Blockbuster's worth of Hollywood stars. Now, 24 hours before the lights go up, he is brokering the end of the show, standing in a dressing room as McCartney strums a guitar while Jagger and Pete Townshend listen.

On the following night, Miramax co-chair Harvey Weinstein, along with John Sykes of VH1 and James Dolan of Cablevision, which owns the Garden, puts on a five-hour glamfest that includes a smashing performance by the Who, some speeches by smashed firefighters, and the junior senator from New York getting smashed flat by lusty boos from same. Some $30 million is raised for the Robin Hood Relief Fund, and all of it will go to victims of the attack since the Robin Hood foundation board members underwrote all the costs of the event. "I'm no fan of Harvey," says someone who works in the music business. "But there is no one else—no one—who could have pulled this off."

At the after-party at the Hudson Hotel, Weinstein sits at a long table. Sheryl Crow greets him with a squeeze; Harrison Ford stops by. Sitting next to his wife, Eve, Weinstein has three Diet Cokes on standby in front of him and a smile of accomplishment. Four months earlier, when I told Weinstein I wanted to write about him, he said it was a bad idea. "You'll get fifteen people to say I'm a genius and fifteen people to say I'm an asshole. What's the value of that?" Tonight, he looks over what he has wrought and decides there is a message in it for me: "I am not an asshole."

THERE'S ONE SPOT LEFT IN MIRAMAX'S cramped waiting room on the fourth floor

PHOTOGRAPHED BY NIGEL PARRY



above the Tribeca Grill: a narrow space on a love seat next to Hilary Swank. She's sitting here because she wants to make a movie. I'm here to find out why people like her wait in line to work with Weinstein. She seems nice. I'd like to tell her that her performance in *Boys Don't Cry* was transcendent, but I offer her a stick of gum instead. She thanks me as I'm beckoned back to see Weinstein.

Like a lot of rooms Harvey Weinstein inhabits, his office at Miramax seems on the small, uncomfortable side. Not that Weinstein isn't friendly. On a day a few weeks before the planes hit the towers just south of his office, he's in a fabulous mood, taking a meeting about *Shanghai*, a World War II noir that's in development. Hossein Amini, Weinstein's favorite writer—"I know it will get me in trouble, but go ahead and say I said it," he says majestically—is there, along with Colin Vaines, a Miramax development executive.

Weinstein mentions that the protagonist—a broken-down loser who eventually stumbles across the truth—needs to have a job. "He should be a reporter," Weinstein says, giving me a collusive smile.

After stiffing me for months, Harvey Weinstein has been nothing but accommodating, showing me the love as only the padrone of the New York glitzocracy can. He's introduced me to Gwyneth Paltrow—"*You're the first person I ever asked her to do* this for"—arranged a sit-down with Martin Scorsese, and had his friend Nicole Kidman call. I'm in—kind of, temporarily, a member of the downtown tribe of Miramax.

The development meeting is a convivial scene, but in the midst of it I'm distracted by a Jackie Chan poster over Weinstein's shoulder: *LE POING DE LA VENGEANCE*. As I silently sound out the poster—*Fist of Vengeance*—he startles me into the present by proclaiming, "I'm back with a vengeance."

Despite an illness that took him out of the public eye for three months last year, he looks robust, sitting behind a desk in a blue sport shirt divided by a parallelogram of suspenders. The neck is inferred, not seen.

His coal-hued eyes make me uneasy. They reflect—if the dozens of stories I have heard are true—mayhem in abeyance. But his eyes can also spot Zeitgeist long before it comes over the hill. Which is why a city full of incandescent fabulousness pivots around a man who looks like nothing so much as a bean-bag chair with legs.

Like most titans, Harvey has a legendary sense of self, an annunciatory way of speaking and moving that suggests he knows he's a big deal. He wants to make it clear that his illness last year and his other hobbies may have pulled him out of his sweet spot, but he has returned to making a big deal out of small movies. We play cheery peekaboo around his hiatus—"I'm not going to tell you about the insanity thing," he har-hars—

"I'm back full-time with no diversions. I'm doing all the edgy stuff that I want to do, and I am fucking going to hit some out."

It's meant as a promise, a charming one at that, but like a lot of things that come flying out of his mouth, it sounds like a threat.

'YOU KNOW WHAT? IT'S good that i'm the fucking sheriff of this fucking lawless piece-of-shit town." Weinstein said that to Andrew Goldman, then a reporter for the New York *Observer*, when he took him out of a party in a headlock last November after there was a tussle for Goldman's tape recorder and someone got knocked in the head. Weinstein deputized himself and insisted that Goldman apologize. His hubris would be hilarious if he weren't able to back it up. Several paparazzi got pictures of the tussle, but Goldman bet me at the time that they would never see print.

HE AIN'T HEAVY, HE'S MY BROTHER: Harvey and Bob, circa 1991.

PHOTOGRAPH: BOWMAN/SIPA PRESS.

I mailed him his dollar a week later. I'd talk to Goldman about it, except he now works for *Talk* magazine, which is half-owned by Miramax.

In the wiring diagram of New York, no one's juice approaches Weinstein's. He's got P. T. Barnum's DNA and Walt Disney's billions. Recall that on the night of the presidential election last November, Weinstein co-hosted a party for the Clintons at Elaine's that juxtaposed Stanley Crouch with Sigourney Weaver, Bill Bratton with Uma Thurman, and Michael Bloomberg with J.Lo. What other captain of industry or culture could create those dyads?

It's tough to get to the end of Weinstein's self-assigned centrality, as Democratic candidate Mark Green recently found out. The Friday before Election Day, he hosted a Democratic Unity dinner, with everyone from Bill Clinton to Jon Stewart on the bill. But some Democrats weren't buying. So three nights later, Weinstein was at the Four Seasons trying to engineer a cease-fire. Roberto Ramirez and Al Sharpton wanted people ousted from the Green campaign for what they believed were racist attacks. Weinstein suggested he'd hire a fired aide to work in the movie business with the likes of Gwyneth Paltrow. When Green declined, Weinstein tried to cast Bill Clinton as peacemaker, but when Clinton was driven by the Four Seasons and saw the phalanx of cameras, he felt set up. Clinton's car fled down 58th Street, cameras chasing its taillights.

"All I want to fucking do is fucking unite this fucking city, and you won't let me!" Weinstein screamed, according to a Green source. With that, Weinstein called the Republican candidate and offered his support. "Bloomberg was willing to reach out to working-class communities Harvey relates to," says a Miramax spokesperson.

A Green lieutenant saw it another way: "It's what can happen when he doesn't get his way," the source says.

'I used to blow my stack, the first five years at Miramax,' says Harvey Weinstein. 'I was a complete, you know, moron. I've gotten better and better and better. But there are still moments . . .'

WEINSTEIN IS OFTEN COMPARED TO THE moguls of old—the doughty Jew among Wasp elites—but the analogies don't do justice to his broader cultural horsepower. Neither indie hustler nor studio boss, Weinstein is a different beast altogether, a New York City behemoth with avid fingers in all corners of the pie. He and his brother run a company that released more movies than any other in the U.S. in the year 2000 and had the eighth-largest box-office receipts. To say that the barbarian is at the gate is to miss the fact that he's already behind the velvet rope and iterating access.

Indie movies, once a quaint province of grad students and industry losers, became a cash machine for the Weinstein brothers. His competition credits him with nothing more than being a skanky bargain shopper backed by gobs of Disney's money. They suggest that after Disney paid $60 million for Miramax in 1993, Weinstein spent his time buying his way to the Oscar platform and getting in touch with his inner thug by screwing over far more delicate artistic sorts.

From Weinstein's perspective, it's spitballs against a battleship. Miramax—largely on the back of the genre films produced by his brother Bob's Dimension division—clocked a profit of $145 million in the fiscal year that ended in 2000. The profits have enabled his polymorphous interest in all forms of content. He now owns half of *Talk;* a piece of Jason Binn's celebrity flip books, including *Gotham;* a measure of *The Producers;* the burgeoning Talk-Miramax books division; a menu full of be-seen restaurants; and the attentiveness of both U.S. senators from New York.

Theoretically, Weinstein now possesses the capacity to send product up a single synergistic axis—the Talk-Miramax book is excerpted in *Talk* magazine and optioned for a movie, with an opening party at Man Ray attended by famous politicians who are featured in *Gotham,* before it becomes a hit on Broadway. That's the theory, anyway. So far, synergy just means that movie profits are funding a variety of other endeavors.

In becoming a producer of all forms of content, Weinstein has performed jujitsu on the assimilative process. While his antecedent moguls madly strove to become remade Wasps when they traveled to Hollywood, Weinstein believes the world should curve to him. After a decade on the A-list, he is still an unreconstructed Jew from Queens who wears power like a giant pinky ring.

With his wife, Eve, the 49-year-old Weinstein is the father of two young girls. He has houses in Manhattan and Martha's Vineyard and no substantial hobbies beyond running a company that company officials say kicked up $800 million in all of its businesses last year.

His ability to pick winners has allowed Weinstein to do business with Disney without wearing the mouse ears.

"The reason that we've been left alone was because our success was so overwhelming that if they didn't leave us alone, we wouldn't do it," Weinstein says plainly.

His dearest friends admit he can be a tyrant, and one of his many enemies recommends Mary Shelley's *Frankenstein* as required reading. He's been known to tear marketing posters in half while explaining that "these all suck and you guys are morons for coming up with them." Sometimes he seems to rant just to stay in shape.

In 1996, *The English Patient* won Best Picture, setting off a delirious celebration at the Mondrian among the Miramax folks, many of whom had worked 24/7 to push the movie over the top. "We worked for five days straight, we were really busy, and finished by throwing this huge party," recalls someone involved in the effort. "Finally, at five in the morning, four or five publicity assistants were sitting in the lobby exhausted with our shoes off and Harvey came through and said, 'Don't you people ever fucking do anything?!' "

But all the legendary bad behavior cannot obscure an objective fact: Harvey Weinstein is a cultural good. *Pulp Fiction, sex, lies, and videotape,* and *Shakespeare in Love* have all become a part of the national narrative, framing the way people dance, talk, and fight. More people see more good films because Harvey and his brother Bob left Buffalo to taste-make for the snootiest moviegoers on the planet. Unlike his precursors in moguldom, Weinstein has exquisite sensibilities, an ability to be just enough ahead of the curve to make edginess and transgression sell. But just when you cozy up to his soft spot for tiny French movies, you notice that his M.O. is more like that of one of the cartoonish bad guys in an action movie. Like the titans he emulates without admitting as much, he chooses ends over means, and God help you if you happen to be standing between him and something he wants.

"Is this man a son of a bitch? Yes," says someone who worked closely with Weinstein. "Does he make fantastic movies? Yes. Is he willing to do whatever it takes to win? Yes. Is he unbelievably hard on staff? Yes. He has a hungry, massive ego that cannot be sated. I don't know what he is making up for, but he wants everything. I think that for all his dysfunction . . . his brilliance intoxicates people."

Weinstein pleads guilty to being a son of a bitch but says he's in recovery.

"I used to blow my stack, the first five years in Miramax. I was a complete, you know, moron," he says. "I've gotten better and better and better. But there are still moments . . . I always rationalize it and say it's the insanity of the industry, the tension of day, but . . ."

Harvey makes nice to his staff in the meetings at which I'm present. But after saying good-bye one afternoon, I glance over in the direction of his office. He has a phone jammed to his ear and is summoning his assistant with explosive, thunderous snaps of his meaty fingers.

THE WEINSTEIN BROTHERS' SHOW began during their college years in Buffalo, where Bob renovated the dilapidated Century Theater and booked concert films while Harvey hustled as a concert promoter.

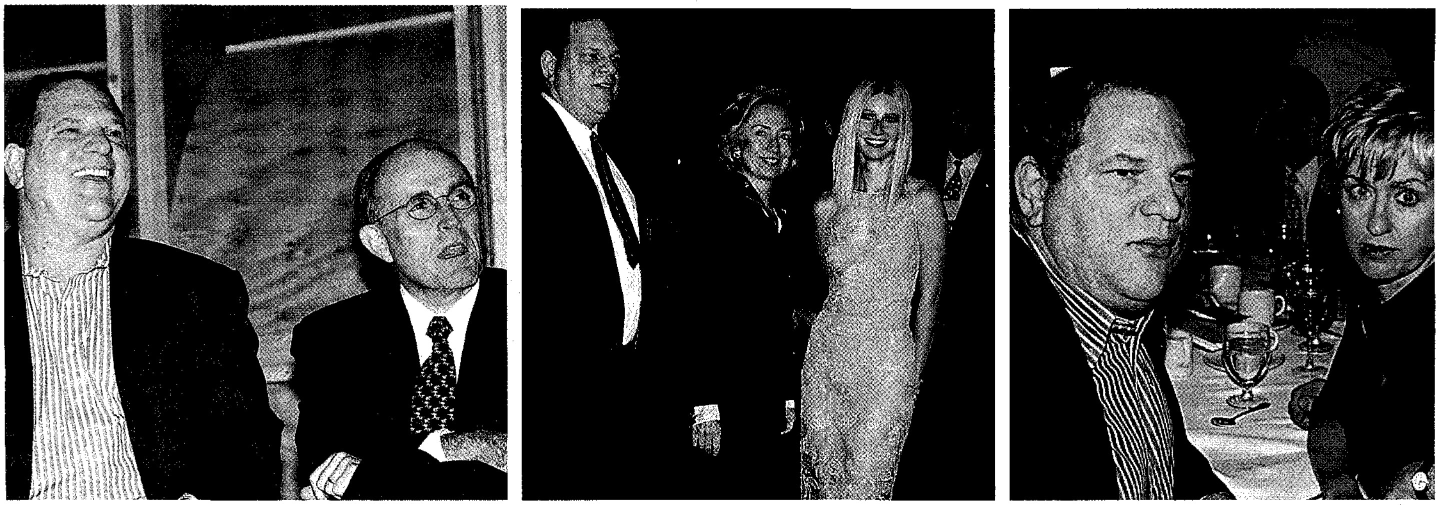
Patrick Lyons, who owns a string of restaurants and nightclubs in Boston, was running a nightclub in Buffalo in the seventies when he caught Weinstein, whom he described—really—as a "tall, thin, handsome man" putting flyers on cars in his own clubs' lot for a competing show.

"I collared him and explained that he couldn't do that, but he could talk a hungry dog off a meat bone," Lyons recalls. "We ended up doing business together."

In 1979, the brothers moved to New York, stumbling along on the edges of the movie industry, a business they were just learning. They got a huge bump from the timely pur-

PREVIOUS SPREAD: CPI. GROOMING BY ANNIE ING/SALLY HARLOR; PROP STYLING BY ALISON SEED/SYDNEY REPS.

chase of the concert film *The Secret Policeman's Ball,* produced a number of small films through most of the eighties, obtained timely funding with the success of *sex, lies, and videotape,* and went on steroids after *The Crying Game* and *Pulp Fiction.* Largely on the surprising success of the genre division—Dimension did $350 million in box office in 2000 while Miramax did $157 million—Miramax is a major studio. No one knows the tendencies of the academy better than Miramax—in just two decades, it's had 42 wins and 159 nominations.



FIRST-NAME FRIENDS: With Rudy announcing the ill-fated Brooklyn Studio; with Hillary and Gwyneth at the *Shakespeare in Love* premiere in 1998; with Tina at the ASME awards, 1999; with Mick.

But Weinstein is finding that making a living as a cultural outrider is complicated when you know the Man on a first-name basis. The little indie that could now confronts a problem of scale. *Dogma,* a cherished project from Miramax franchisee Kevin Smith, was kicked to the curb fairly quickly when the Catholic community was not amused by the prospect of its release.

Remember that Weinstein was an enthusiastic supporter of the Gore-Lieberman ticket. Actor-director Tim Blake Nelson had the misfortune of delivering *O,* a bloody, teen-inflected update of *Othello,* at the same time as Columbine and right in the middle of the campaign. According to a now-sealed complaint filed by the producers of *O* against Miramax, Eric Gitter, one of the producers, met with Weinstein in the Peninsula Hotel in March 2001. "Harvey Weinstein overtly threatened plaintiff that unless plaintiff agreed to allow Miramax to assign the Film to a third-party for release . . . he and his brother, Robert Weinstein, would see to it that the Film was released on 1000 poorly venued screens at inopportune times with no public relations support," it states. The suit has since been settled.

SHORTLY AFTER BEGINNING WORK ON THIS profile, I stumble across a trip wire that fires conspiracy and fomentation. Something in his unalloyed nature brings out the storyteller in people, as long as no name is attached. It's all sex, lies, but no videotape.

"Are you on a land line?" says one.

"Has he threatened you? Offered you a book?" says another.

"I love talking with Harvey," says one reporter. "He knows movies. But at the same time, there's always this concern that he really does throw babies in the pond."

Another reporter insists that Miramax put a tail on the team the whole time they worked on a story about Miramax.

"He is a diabolical personality combined with a relentless drive and an understanding of mass appeal," says a director of small movies. "With that combination, the danger becomes enormous and limitless."

Not all of it is table talk on steroids. Throughout the story process, Weinstein seems to have near-perfect visibility into my notebook, ticking off a list of people I've talked to and what we talked about and then taking pleasure as my eyes widen. Sources, some of whom whisper heinous things about Weinstein, turn around and drop a dime to Miramax, seeking a measure of inoculation. When a leak has occurred, the company has been known to go through e-mail, and the offender is warned.

As the keeper of star-making machinery, Weinstein has re-engineered the media process so that he lives beyond its downsides. His other assets—a book-publishing company and a working knowledge of the frailties of most reporters—mean that when Weinstein acts like a numbskull at Cannes, he gets a pass.

A. J. Benza, who held Weinstein harmless when he was a gossip at the *Daily News,* has a book at Talk-Miramax that will become a movie. Liz Smith calls him the Irving Thalberg of our age, and Weinstein reciprocates by giving her a steady taste of star quotage. Rush and Molloy can't blurb one of his actors without mentioning how "critically acclaimed" his last project was.

"He owns you guys, all of you," bitches one West Coast film executive. "All media is controlled out of New York, and he is the king. He has the kind of Teflon none of us can understand."

Having had my own torturous negotiations with Weinstein, I've gained an understanding of his ability to maintain custody of his image.

"There is one story that needs to be told about this guy, and you are not going to tell it," hisses a New York film executive. "You're going to write another story about this amazing indie genius, and if you think I am going to participate in the lionization of that fat fuck for even a second, you are out of your mind."

Weinstein buries me in star power and testimonials, making sure that I know he's possessed of a broad streak of altruism. As I'm walking through the Village one day, my cell phone rings. It's Paul Newman, calling to tell me that when he mentioned to Weinstein that the kids at his Hole in the Wall Gang camp needed a gymnasium, Weinstein agreed to pay for it without asking how much it would cost.

When Nicole Kidman calls and says that Weinstein paid attention to her "back when I was just Tom Cruise's girlfriend," it's going into the story, as is her observation that "I like that he gets down in the trenches. He thinks nothing of flying to London for dinner and trying to talk you into a role."

His loyalty prompts reciprocation. When *Talk* magazine launched, pal Gwyneth Paltrow ended up posing in S&M garb that didn't fit either her career arc or any of her personal needs. Paltrow says that "there were certain favors that he asked me to do that I felt were not exploitive but not necessarily as great for me as they were for

PHOTOGRAPHS: FROM LEFT, DANA BELCHER/RETNA, LTD.; RON GALELLA; ANDREA RENAULT/GLOBE PHOTOS; PATRICK McMULLAN.

him. I brought this to his attention, and he said, 'I will never do that again.' And he's been true to his word.

"I think that for every bad story you hear about Harvey, there are three great ones," says Paltrow. "People are complicated, and nobody's all good or all bad. And I think Harvey is a prime example of somebody who has a temper and is also incredibly loving . . . He's a human being, and all of his acts can be just sort of magnified. He's larger-than-life in every way, so his good qualities are maybe more pronounced—as are some of his bad qualities."

'ANY SUGGESTION THAT we've lost our edge will be erased by the first five minutes of *Gangs of New York*," says Harvey Weinstein. "Make that the first fifteen minutes," says Scorsese, "although I'm not done editing it yet."

Gangs is Weinstein's spendy—it was budgeted at $90 million and has $11 million in overages—signal to the rest of the industry that he has the wherewithal to muscle his way back to the vanguard of American film. And Miramax sources point out that $70 million worth of international-distribution rights have already been sold.

The movie was scheduled to be out in time for Oscar consideration, but after the events of 9/11 it's now being aimed at Cannes, which takes place in mid-May. The movie jumps up and down on all of Weinstein's buttons: It's a statue-ready project (*Helloooo, Best Cinematography*) made by a legendary director on an Italian location depicting Weinstein's hometown, a place where immigrants used brute force to set their own place at the table.

"America," the trailer intones, "was born in the streets."

The romance of that line isn't lost on the grandson of an immigrant ("from the border of Poland and Russia") fishmonger on the Lower East Side, a neighborhood that was defined in the throwdowns depicted in *Gangs*.

"The only way that you could get this film made was through Harvey Weinstein's energy and contributions," says Scorsese in August.

While Weinstein and Scorsese may be hugging and mugging for the cameras, a source who worked on the set recalls a meeting between the two where a phone went flying through a window and out onto the piazza. Weinstein was not the guilty party. Asked about the meeting, Scorsese smiles wanly and begins talking about his relationships with phones.

"I really, really don't like phones. I don't like phones ringing. I get very irritable about cell phones and mobile phones," he says. "You could have had airborne phone over *Taxi Driver*, over *New York, New York*. Certainly *Raging Bull*."

When shooting was already under way, Scorsese decided he needed to build a church so he could shoot the Five Points neighborhood in the round. Weinstein balked for a time but eventually relented.

Although he categorically rejects analogies to the moguls of old—save the aesthete Irving Thalberg—Weinstein feels a need to reach back into industry history to put his outlay in perspective: "I built them the entire fucking place. I mean, I built two miles worth of sets, like in the days of MGM."

The movie is bloody and long, and, according to someone involved with the making of the film, Weinstein is pressuring Scorsese to come in with a shorter film. As a measure of his seriousness, Weinstein has ordered the sound and film crews to cease working on the movie. *Gangs* is far and away the biggest bet Miramax has ever made. "*Amélie* won't pay the interest on the money we're spending right now," said someone connected to the movie.

On the day this story went to press, Weinstein and Scorsese went tactical and called together to say that the reports were untrue. "I worship Marty, it's like going to film school . . . the final cut of the film belongs to him," Weinstein says.

"The person that I am fighting with over the length of the film is me, not Harvey," says Scorsese. "This is the most painful part of making a movie, cutting it down."

Given that it's Scorsese and Weinstein wrasslin' at the edge of the cliff, it's like trying to figure out whether Rodan or Godzilla will bite the dust when the credits roll. But many in the movie industry have a prurient issue in the process. Weinstein "has done so well for so long," says *Variety* editor Peter Bart, "that people would inevitably be delighted to see him eat it."

'YOU ARE TALKING ABOUT A case of arrested adolescence," says director James Ivory, who felt compelled to buy Merchant-Ivory's *The Golden Bowl* back from Miramax when Weinstein demanded changes based on a screening in Clifton, New Jersey. "He is a bully who feels that if he screams and yells and punishes you enough, he is going get his way," says Ivory. "And he has the adolescent appetites to go with it.

"He's both a genius and an asshole, and unfortunately those things seem to go together."

When I bring it up, Weinstein knows it's coming and emits a big sigh.

"They are great filmmakers," he says, sipping a Diet Coke in an empty dining room at the Rihga Royal. "But there's nobody outside the cocoon. The numbers are frightening, how badly the film did. They need another person—and it ain't me, because they don't trust me—that they listen to."

Merchant, who had a drama with Weinstein over *Mr. & Mrs. Bridge* ten years before, amazed himself when he linked arms with Miramax anew, only to have it turn out even worse. "The enthusiasm that he showed early on convinced us he would leave us alone. But he ended up wanting to dismember the film," he says. "I think he is a bully, he is uncouth, and he has no finesse whatsoever."

"He is a pushcart peddler who is more than happy to put his thumb on the scale when the old woman is buying meat," says producer Saul Zaentz. "He has no qualms about it." Zaentz produced *The English Patient*, which won Best Picture for Miramax and did almost $80 million in business. But he's still waiting for the big payout; so far, he's seen $5 million.

"When I talked with him about it, he says, 'I am a filmmaker; I'm not an accountant,' " Zaentz recalls.

A grindingly magnanimous Weinstein understands completely: "He knows the math is right, because it's the Disney corporation, but if I were Saul, I'd be just as pissed off. I think that in a year or two, I might just do something about it."

Sydney Pollack, the longtime producer and actor who has happily done business with Weinstein, says Harvey hasn't mastered the art of being on top.

"I think that people are angry at his success. He is not a humble person. There is in Harvey a kind of confidence that people construe as arrogance. People want you to be a little humble about your success, and he doesn't do that," says Pollack.

Weinstein's tendency to physically menace people on occasion hasn't always helped matters. Jonathan Taplin met an enraged version of Weinstein at Sundance after he sold *Shine* to Fine Line. (Weinstein denies he ever laid a hand on him.)

"It was very unpleasant to have this guy strangle you in a restaurant, but I give him credit for being passionate enough about *Shine* to hunt me down and confront me," Taplin recalls. "He was totally out of control and had to be thrown out of the restaurant, but you would have to put me down on the side of people who are passionate and crazy about movies."

Bingham Ray once ran October Films, one of a number of "the next Miramax" indies that didn't make it out of the nineties, and is now heading United Artists, the specialty-film unit of MGM. "What frustrates me is that they are still able through his craft and genius to spin Miramax as this little, small, underdog independent company when everybody and his uncle knows that this is a major studio," Ray says.

Tom Bernard, co-head of Sony Pictures Classics with Michael Barker and Marcie Bloom, who scored big with *Crouching Tiger*, credits Weinstein with buying film in bulk, nothing more: "The main goal is to market the brand, and he has forced the rest of the world to take out bigger ads to be recognized, profits be damned. He has made the cost of doing business catastrophic, and because of that, a lot of independents have gone out of business."

Weinstein's response is that more small films are playing to big audiences than ever before.

After listening to a long litany of complaints from his competitors, he starts to smile. "It always reminds me of the scene in *The Good, the Bad and the Ugly* when the three banditos burst in on Eli Wallach and he's in the tub," he says, his eyes narrowing.

"He's got soapsuds on him and they come in," he says, hands beginning to float above the table. "So just imagine, Michael Barker, Tom Bernard, and Ismail Merchant, the three of them, they walk in and they see Eli Wallach and he's playing Tuco, he's the ugly. And they go, 'Tuco, you bastard,' in dubbed Italian. 'You killed the neighborhood, you shot up this guy, you got our gold, you got our this, you got our that, you got everything . . . You have to die. You will die now.' "

Weinstein pauses to make sure he has my full attention. The hands form pistols.

"And then they reach for their guns, but he comes out of the bathwater with the gun and he shoots all three of them and says, 'When you talk, you talk, when you shoot, you shoot,' " his revolver-shaped hands cracking off round after round.

"These guys are busy talking like old ladies about 'What is Harvey going to do? What is he going to do?' " he says. "While they are talking, I am shooting."

> 'People are complicated, and nobody's all good or all bad,' says Gwyneth Paltrow. 'He's larger-than-life in every way. So his good qualities are maybe more pronounced—as are some of his bad qualities.'

HARVEY, AS I'VE TAKEN TO CALLing him, is working Dave, as he's taken to calling me. I hate the name Dave, but I've never figured out a way to politely tell someone that. Stylistically, we aren't all that different—big, noisy guys who bully people into liking them or hating them. It's just that he can okay a $100 million film with a flick of the wrist and I type for a living, a business Weinstein knows well.

"Harvey is all about content, he responds to great content. He has a fantastic eye for things that are culturally interesting," Tina Brown says in a phone call. "He is very much of a polymath. He's Joseph Papp crossed with Max Perkins crossed with Samuel Goldwyn."

When the must-have editor got hitched to a marketing behemoth, everybody expected it would explode into a publishing juggernaut. But *Talk* magazine—which is owned in partnership with Hearst—all but capsized after a huge launch, beset by editorial cluelessness and a dearth of ads.

By his own admission, he's $40 million in, and *Talk*'s second year is going off in the midst of a hellish storm of cratering ad spending, heinous distribution quandaries, and, as is always the case with Tina, costs beyond what had been hoped. The magazine has picked up editorial momentum, but it remains a long way from profitability.

"It's been a hard road for the magazine," he says. "I think it's making progress slow and steady."

Weinstein has been stunned by the costs, and he's not always pleased with the editorial execution. He took the reconfigured post–September 11 issue home, and, when his wife reportedly didn't think it properly reflected the gravitas of the time, the magazine was torn up at the eleventh hour for yet another redo.

According to someone who was asked if they'd be interested, Hearst is shopping their half of the magazine. Calls for comment from Hearst went unreturned, but sources at the company say that "everything is on the table" given the current publishing environment. Reports that publisher Ron Galotti was seen at Condé Nast, his old employer, were written off as social engagements, but sources at Condé Nast say that the company has made it clear it would love to have him back. Even if Hearst walks, Weinstein says he's in it for keeps: "We're fully committed to *Talk*," he said, "whether with Hearst, additional investors, or on our own." But it's hard to picture Disney—whose stock price has dropped from $35 a share to $20 in just the past six months—lining up for a bigger share.

Talk-Miramax Books has had the opposite trajectory, debuting to low expectations and growing in credibility with each passing book. It's one thing that Weinstein and Brown can agree on. The imprint's most recent get was a two-book deal from Rudy Giuliani, a Weinstein antagonist who nuked his effort with Robert De Niro to build a studio in Brooklyn. "You'd certainly have to put me in the top ten of public figures who have had fights with Rudy," says Weinstein. "But I think he's done a remarkable job for New York. Remarkable."

Before Giuliani became Saint Rudy, back in August, Weinstein was reportedly nickel-and-diming him about the $3 million, two-book contract. A source close to Giuliani says that the argument heated up and that threats flew on both sides. Giuliani reportedly felt that his contract seemed like small potatoes next to Hillary Clinton's $8 million, while Weinstein felt it was a lot of money to be paying to a washed-up mayor who only made headlines when his marriage came up.

Brad Grey, CEO of Brillstein-Grey Entertainment, negotiated the deal on behalf of Giuliani and says that no such throwdown occurred. "I was involved in every element of the deal, and I don't recall any conversation that was basically relooking at the deal," he says.

Weinstein doesn't always have to be front and center to be happy in a business. He is a substantially silent partner in both his Broadway endeavors and the restaurants he's partnered in. "I think that theater fits very well with his metabolism," says Rocco Landesman, president of Jujamcyn, principal producer for *The Producers*. "You can go from a reading to a show within a year."

Both of the plays Weinstein put money on—the other was a revival of Tom Stoppard's *The Real Thing*—came in. "I do think he has a warped view of the business, making the money back in six months," Landesman says, laughing.

Weinstein laughs at this, too, although not for the same reason. "Well, I'm a guy who's got ten Best Picture nominations in nine years," he says, dropping the humility like a used napkin. "Rocco might not quite understand who he's dealing with."

WE'RE RIDING IN FROM A SCREENING IN NEW Jersey in the back of a Mercedes. I'm not exactly drunk on Weinstein, but I'm feeling a little tipsy. Tonight, there's no Gwyneth, no Nicole, just a test screening of director Walter Hill's *Undisputed,* a palooka of a movie that's going nowhere big or fast. Hill had his fifteen minutes back when he made *48 Hrs.* and has been mostly skidding his way through various genre flicks since. *Undisputed* will not change that trajectory, but Weinstein seems completely content to be out in Jersey finding a way to make this dog hunt.

"I think it's an amazing experience watching a movie with an audience . . . the laughter, inappropriate beats, the groaning, everything you can sense and feel," he says after we pile into the car for the trip back through the tunnel. "Irving Thalberg used to take movies out to Santa Barbara and test movies and have people fill out cards. Four hundred strangers in the dark are a lot more honest than your friends who are always telling you how great it is," he says.

It's plenty dark as we head back to the city. What scant light there is comes from the glow emanating from the commercial strip lining the highway. I like this guy, the one who schleps out to Jersey to see a crappy movie. I mention that it seems like pretty small potatoes for a big-deal movie guy.

"God, if I have dominion over New York, I don't understand how the days begin so early and end so late. That doesn't seem like a king's life to me . . . It's not like I'm going to Moomba or fucking Veruka every night. I mean, I don't go anywhere."

And just about the time I'm ready to hop into his lap and tell him what a misunderstood genius he is, the other Harvey shows up, dropping names left and right while excusing his own behavior on the grounds that he's surrounded by other maniacs.

"People say, 'Are you tough?' I say: Facing Barry Diller, Michael Eisner, Jeffrey Katzenberg, David Geffen, you know, Steven Spielberg . . . Why the hell would you have to be tough in this industry to survive? Those guys are just a walk in the park? Martin Scorsese says never to use irony in interviews, but the basic concept is, people are tough in our industry."

We're in the middle of the Lincoln Tunnel, and the car is instantly suffused with light. It's late, but his eyes are very much alive. It's beginning to feel a little tight in the back, even though it's a big-ass Benz.

"I'm preparing to direct a movie about the Warsaw Ghetto. About Jews killing fucking Germans in great numbers," he says with enthusiasm.

True to the cliché, what Weinstein would really like to do is direct. He plans to get behind the camera for *Mila 18,* Leon Uris's epic portrayal of the Jews in the Warsaw Ghetto who used guile and ruthlessness to attack much better-armed opponents. Scorsese and Spielberg may executive-produce. Look for Matt, Ben, Gwyneth, all his pals, to clear out their calendars. There's a line in the Weinstein-backed *Producers* that suggests "it's good to be king." It's even better to be Harvey Weinstein. Just ask Harvey.

BIG FUN: With Clinton; with wife Eve and the Oscar for *Shakespeare in Love,* 1999; with Gwyneth Paltrow and Ben Affleck after winning the Oscar; with Tom Cruise at the premiere of *The Others* earlier this year.

"You know what happened?" he says. "The outsider came in—you know, he rode into town. And he sized up the town and said, 'You know what? This town is corrupt.' The studios are all in bed with each other . . . and some New Yorker comes in and levels the playing field."

Harvey Weinstein believes this. To be Harvey Weinstein, you may *have* to believe it.

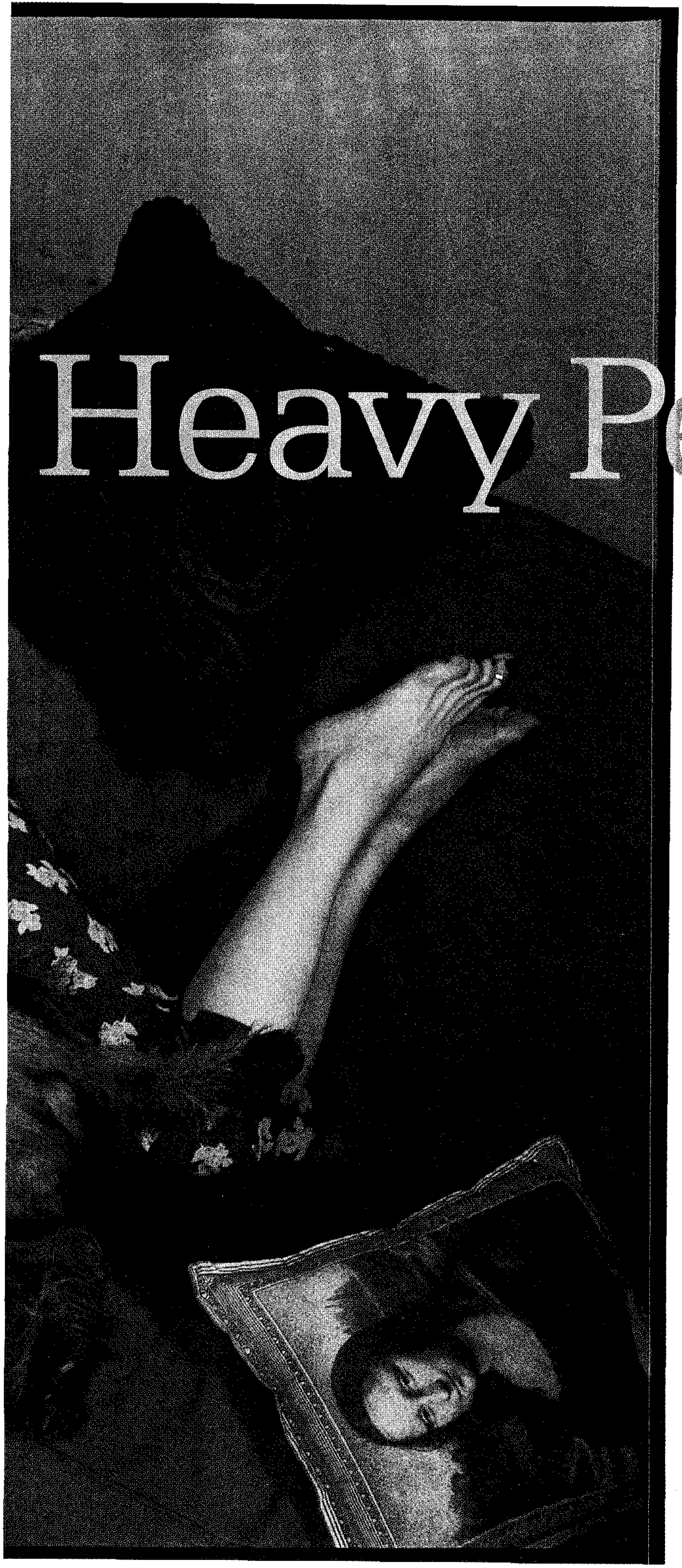
I've parked my car in midtown, so we pull to a stop at a nondescript corner somewhere on Tenth Avenue near the tunnel outlet. We finish with a little man-on-man talk, off the record, no bullshit, just us guys. I shake his hand quickly, step out onto the street, and wonder which way to go. ■

PHOTOGRAPHS: FROM LEFT, NICK ELGAR/IMAGE DIRECT; GREGG DEGUIRE/LONDON FEATURES; ALEX BERLINER/BERLINER STUDIO; KEVIN WINTER/IMAGE DIRECT.

Heavy Petting

There is no such thing as unconditional love, but try telling that to these New Yorkers and their dogs. Elizabeth Hess and Mary Ellen Mark found them in Park Avenue penthouses and pied-à-terres, in Long Island and Staten Island. They met dogs in minks and limos, dogs that receive acupuncture and nutritional counseling, dogs that enjoy swimming lessons and take massage therapy for their nerves. You don't have to be loaded to spoil your dogs, although it doesn't hurt. For richer or poorer, they'll love you fiercely. They might also decide to run your life.

PHOTOGRAPHED
BY MARY ELLEN MARK

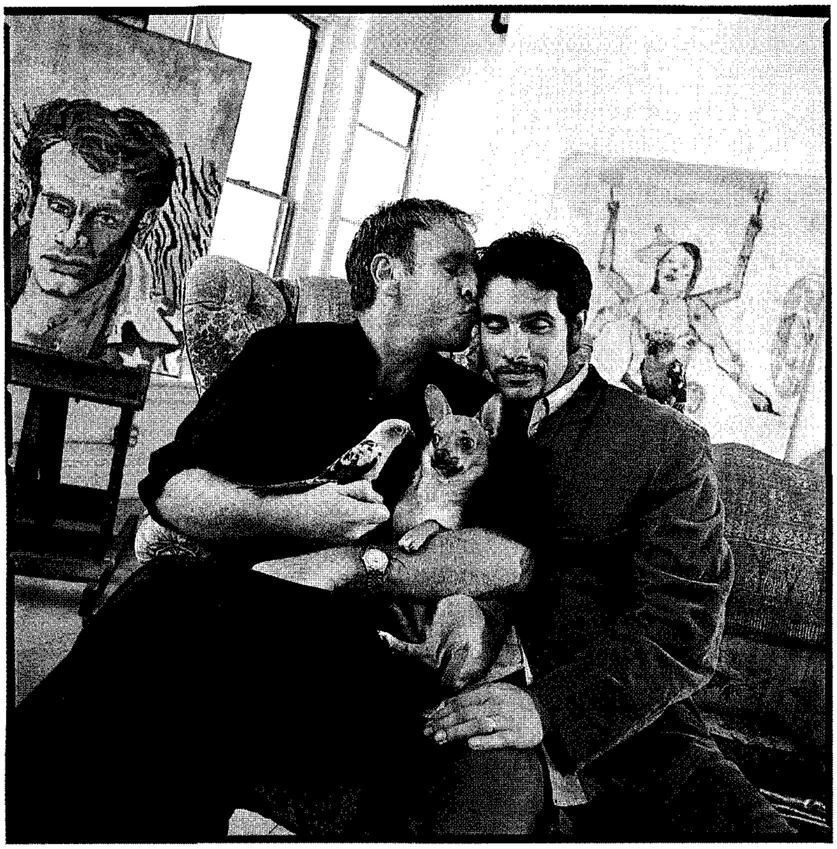


Bernadette Peters and Kramer

"Kramer reminds me of Kevin Kline," says Bernadette Peters. "Sensitive and goofy." The actress's passion for dogs goes way beyond her own pets; she lends her support to rescue groups and promotes shelter adoptions. Peters found Kramer, a mixed terrier, at a city shelter in 1998. A few months later she and her husband, Michael, adopted Stella, a boxer mix, at another shelter. (Stella, alas, refused to cooperate with the photographer.) "One evening I came home and Michael had ordered takeout ribs for the dogs," Peters remembers, smiling. "The three of them were sitting on the floor eating."

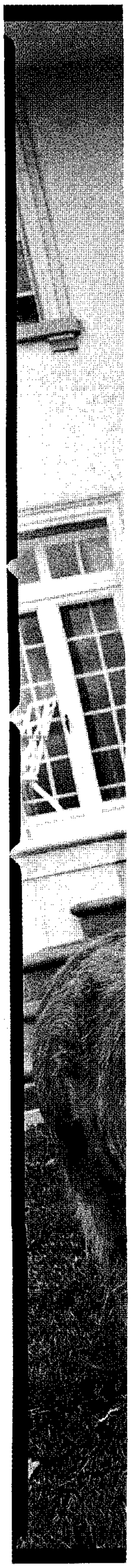
Cindy Adams and Jazzy

"If I could put mayonnaise on him, I'd eat him," says New York *Post* columnist Cindy Adams of her Yorkshire terrier. She had her furrier make Jazzy a red mink coat for his birthday, and she threw the pooch a party, inviting twenty of his closest friends. Mary Tyler Moore brought Shana, a schnauzer adopted from a New Jersey shelter. Joan Rivers arrived with two Yorkies (Lulu and Veronica) and a fetching bulldog (Spike), who was the largest dog present. Bryant Gumbel came with his tiny white Maltese, Cujo, and his girlfriend, Hilary Quinlan. "If anything happened to my dog," says Adams, "I'd go under the wheels of a speeding truck."



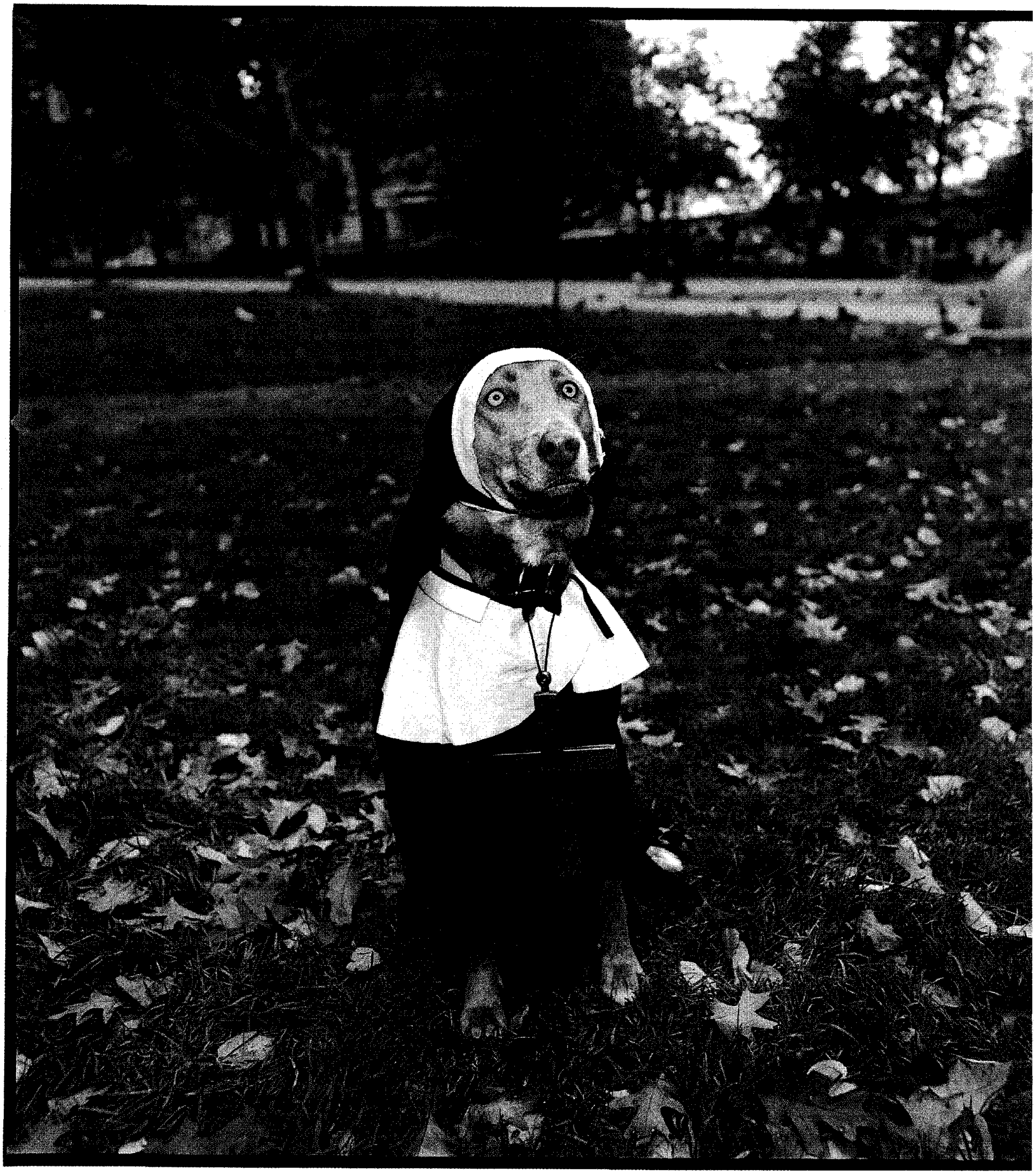
Jack Pierson, Tom Borgese, and Angel with bird

"I don't have a bumper sticker that says I LOVE MY CHIHUAHUA," confesses artist Jack Pierson. Nevertheless, Pierson and Borgese are smitten with the little dog. Angel "was a total impulse," admits Pierson. Initially, he had gone to the Humane Society of New York to adopt a cat but was rejected when he said he needed a mouser. Angel joined three birds, all Sun Conures and all nameless, at Pierson's loft on Canal Street. "I saw the birds in a flea market the day my brother died," the artist explains. One is a loner, but the other two seem to enjoy popping their heads in and out of Angel's mouth.



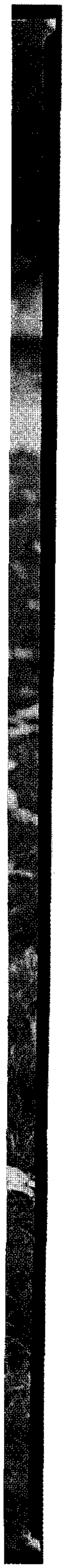
Oleg Cassini, Miracle, and **Flynn**

The fashion designer famous for his work with Jackie Kennedy has made his own Camelot on a Long Island farm that is home to a growing community of dogs and miniature horses. Cassini, who has created a line of elegant fake furs, describes himself as an ardent animal-rights activist, and he adopts pets in need. Miracle, a dwarf miniature Arabian, came to him through a charity event. Flynn, his adopted Shih Tzu, has eleven canine compatriots. "I went into [a] shelter and there were so many sad dogs just sitting there," Cassini says. "So I took them *all* home."



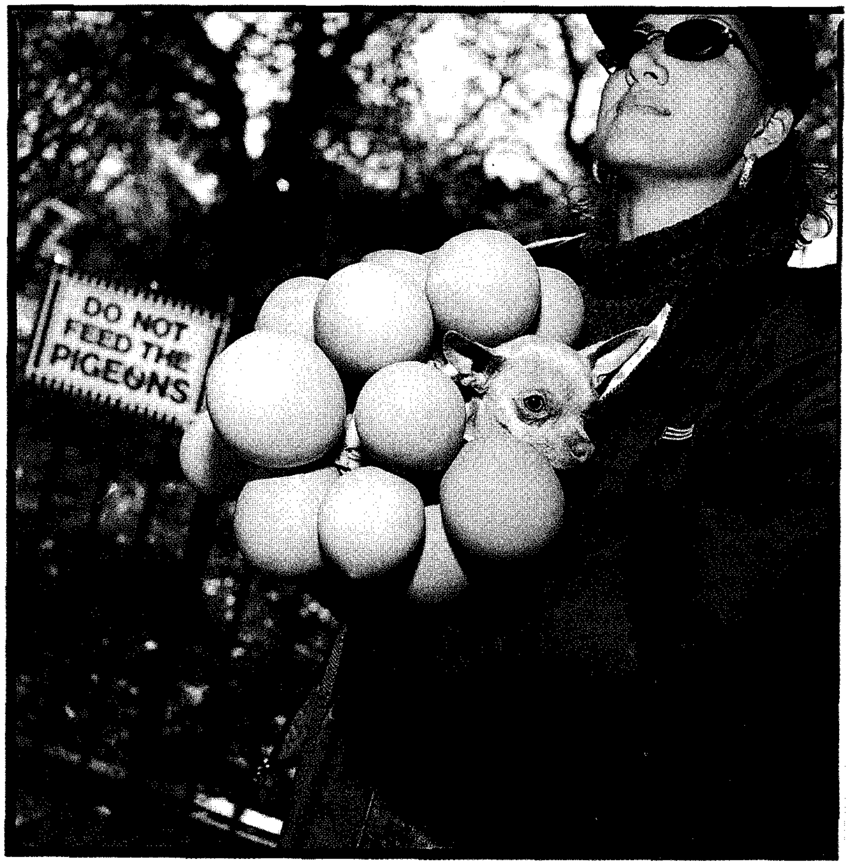
Gringo

Gringo may look placid in his nun's habit, but he wasn't always thus. "I spotted Gringo in a small village in Mexico," says Diana Haas, a magazine art director. "Some kids were swinging him by his tail and pouring hot soup on him." When she brought him home to New York, "Gringo was terrified of children," Haas says, "so I got him a therapist." She took him to see veterinarian and behaviorist Amy Marder. Now, Haas says, he's healthy inside and out: "Look at his teeth. I brush them every night."



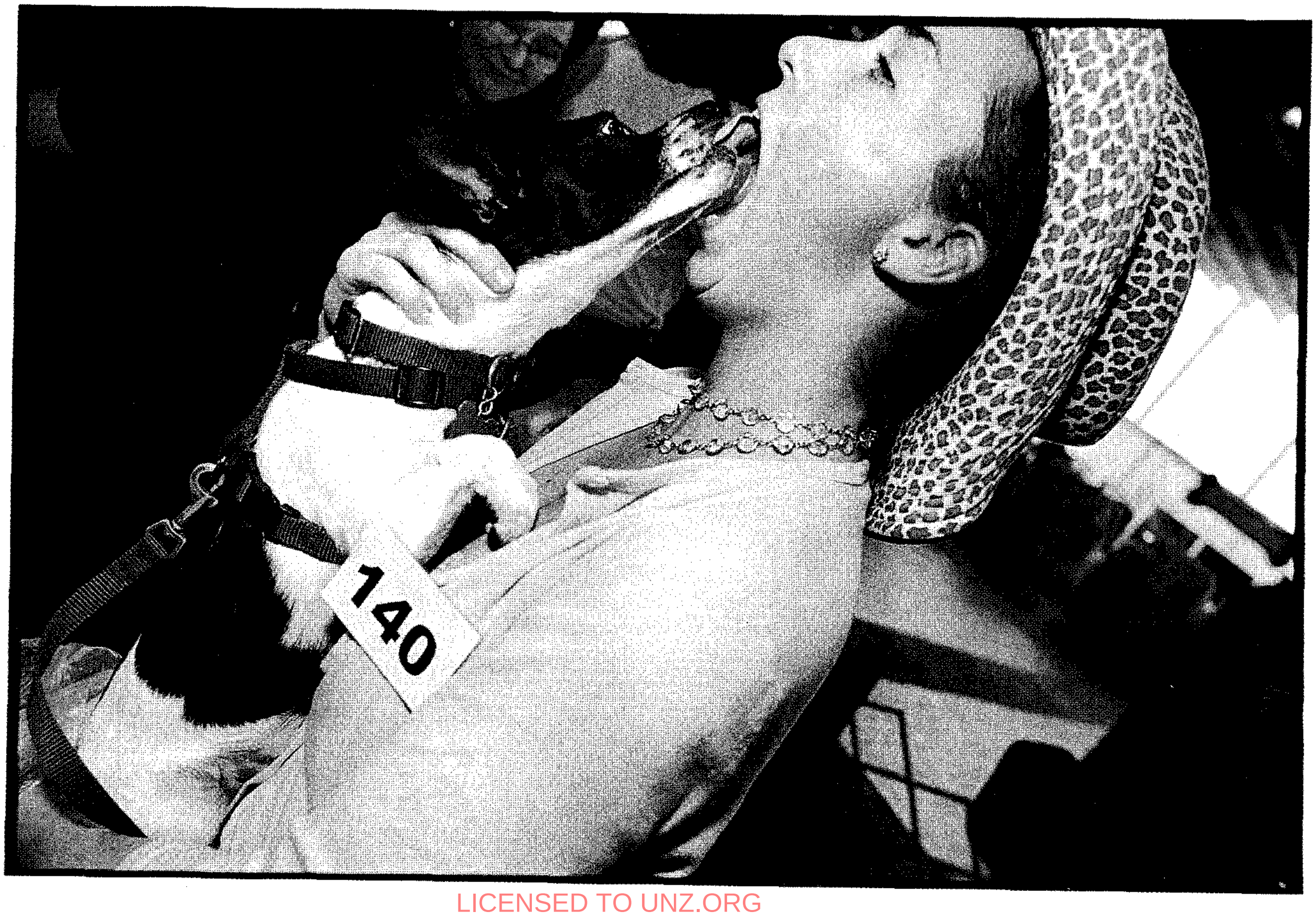
Lisa Quiñones and Taco Bell

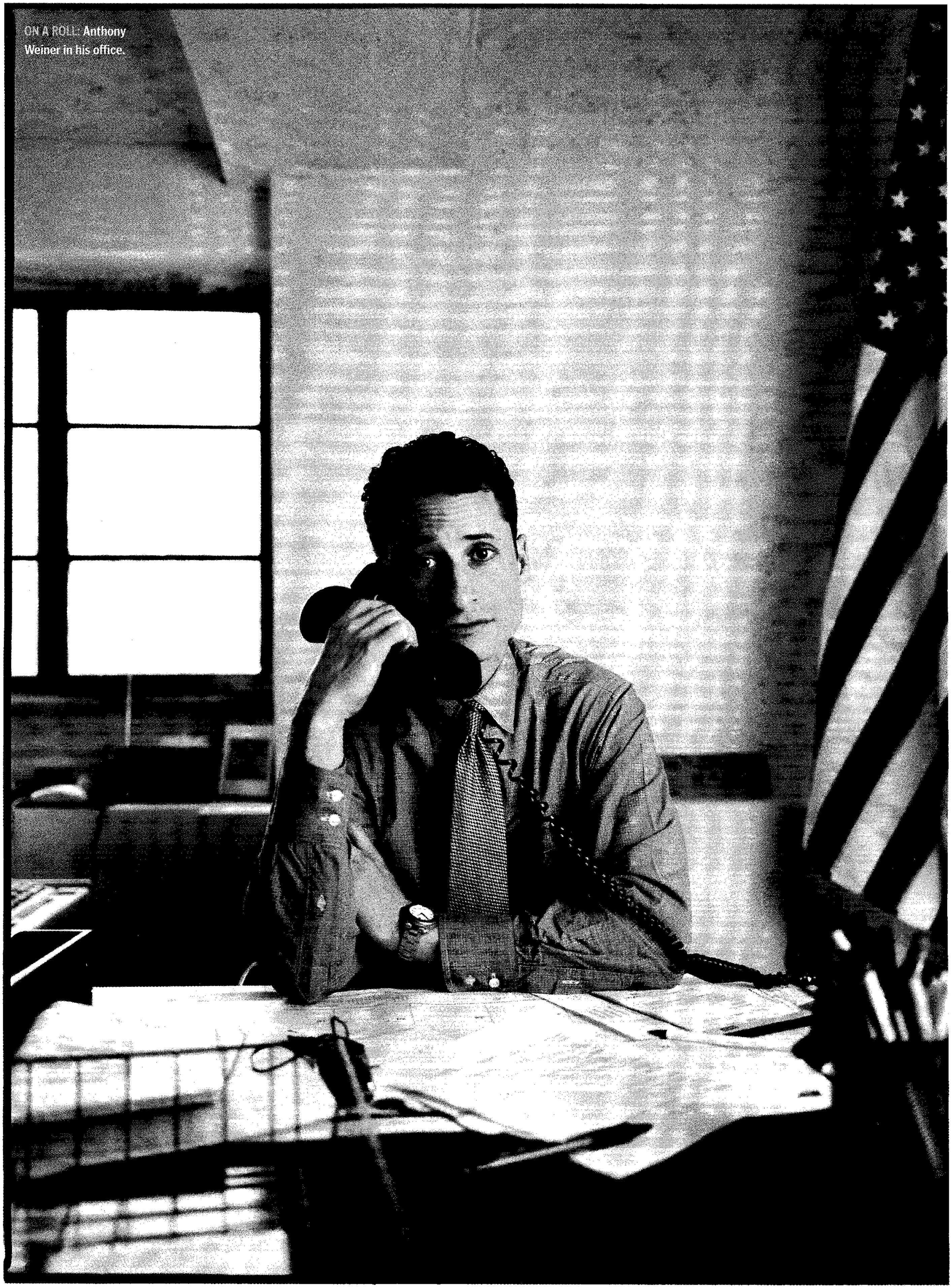
Quiñones carries Taco around in a harness on her chest as if he were her infant. When he's not strapped in, he follows her everywhere. For Halloween, he was a bunch of grapes; in the Empire Diner's costume contest, he won "most edible."



Rachel Richter and Bessie

If Bessie could have crawled into Rachel Richter's mouth, she'd have been one happy puppy. In some states, these two soulmates might be arrested; at the first annual Great American Mutt Show in New York, they won a prize. The show, a spoof of the purebred snobbery of the Westminster Kennel Club, was exclusively for mixed breeds, with such categories as "Longest Tail," "Best Trick," and "Most Misbehaved." What did Bessie go home with? "Best Kisser," of course.





ON A ROLL: Anthony Weiner in his office.

LIFE OF THE PARTY

Anthony Weiner, the 37-year-old hipster congressman from the Rockaways who was once called the "Club-Kid Councilman," has become a ray of hope for the bruised Democratic Party. Haven't heard of him? Then you haven't been watching TV. By James Burnett

WEARING A ROCKAWAY LITTLE LEAGUE WINDBREAKER AND A PAINED LOOK, Congressman Anthony Weiner slumps wearily into the driver's seat of his 1996 Ford Explorer. It's Monday, November 12, and the SUV is parked two blocks from the smoldering heap of black ash that was, until just after 9 A.M., the site of five handsome houses in Belle Harbor, at the southern tip of Weiner's district. He's been here since mid-morning, hugging distraught constituents, checking to see if power has been restored, thanking rescue workers for their efforts. • Now Weiner is waiting to begin a phone interview with WABC radio; the talk show's host says Weiner will be joined by Fernando Mateo, the anti-gun crusader and taxi-driver safety advocate. The salient reason Mateo is on the radio, of course, is that he's Dominican, as were nearly all the passengers on American Airlines flight 587. "I love this guy!" Weiner says, off the air, a smile briefly returning to his face; the congressman and the erstwhile carpet-store owner are kindred media-friendly spirits, but they also share a restless, indomitable, civic-minded energy. "He's the kind of guy New York is about." • When he heard that the Airbus had jackknifed into the Rockaways, Weiner happened to be on his way to an MSNBC interview. The first thing he did was contact his staff, who were out of the office for the Veteran's Day holiday, and ask them to report to work. Then he arranged for a police cruiser to meet him at the studio to take him to the disaster site. In the commandeered car, he was already on the line to Fox News. It occurred to him that he wasn't dressed for public ap-

PHOTOGRAPHED BY ERIN PATRICE O'BRIEN

pearances. "I had a jacket and tie on, but I was wearing jeans and sneakers, because I had planned to do some work at my office right after the MSNBC spot," he remembers a week later with a rueful laugh. "I didn't have a coat or anything, and for a while I had to carry my briefcase with me. Who knows what I must have looked like."

To one group of kids, he looked like mayoral material; they thought he was Mike Bloomberg.

Crises, when handled well, have a magnifying effect on politicians. And just as the past two and a half months have turned Rudy Giuliani into an international figure, so too have they solidified the status of Weiner—a young officeholder from the outermost outer boroughs—as an ascendant force in New York politics.

In September, as Congress pushed through terrorism-related legislation, Weiner fought for a boost in the minimum death benefits for firefighters and for tighter monitoring of student-visa holders so that federal officials will be aware, as he put it, "if someone comes into this country as an art-history major and then switches to learning how to fly airplanes without landing them." He also came to the defense of House Minority Leader Dick Gephardt, who was under fire from fellow Democrats for signing off on an airline-bailout package that they felt failed to provide adequate protections for laid-off workers. When Gephardt announced his appointments to the caucus's newly created Homeland Security task force, Weiner was the only New York City congressman on the list.

"He's just one of those guys who like to be *in* it," says longtime friend Jon Stewart. "I'm pretty cynical; he really believes in this stuff. It's odd that we get along."

Three weeks later, on October 17, after an anthrax scare prompted the House leadership to vacate their chambers, Weiner, anticipating the press fallout, arranged for members from both parties to return to New York on the same shuttle flight. After the group landed at La Guardia, the plan was for Charlie Rangel, the Harlem Democrat and dean of the city's delegation, to make a statement defending their superiors' decision. Instead—in the sort of gesture that does not go unnoticed on Capitol Hill—Rangel told Weiner to address the press conference himself. The next night, Weiner appeared on *The O'Reilly Factor*, where he announced that he was going to "kick those guys at the New York *Post* in the ass" for calling House members "WIMPS!" on page one of that day's edition. ("Part of me regrets saying that," he says now. "But I guess if you're going to say *ass*, it might as well be on Fox.")

Weiner—an old-fashioned, left-leaning Democrat who is pro-choice, pro-gun control, and pro-government—played the same role early this year, when his shell-shocked party colleagues were reluctant to rake George W. over the airwaves in the first months of the new administration. He was ready and willing to battle GOP stalwarts on various right-wing shout-fests. "He's stepped into that role very quickly," Senator Chuck Schumer, who once employed Weiner as a member of his congressional staff, says admiringly. "After two years in the House, I was sort of choogling around on Third World debt relief." This summer, Democratic National Committee boss Terry McAuliffe tapped him to co-chair his 11-04 fund-raising initiative, which will reach out to young professionals as the party fortifies its war chest for the 2002 and 2004 elections.

Now, with the city's Democratic heavyweights nursing the bruises they sustained (or inflicted upon themselves) during the mayoral debacle, local *machers* are eyeing Weiner to play a more prominent role. "I'm very impressed with Anthony," says bigwig publicist Ken Sunshine, who advised close friend Mark Green during his failed bid for City Hall. "There are few others who I would say as authoritatively represent the future of our party." Consultant Hank Sheinkopf, who also worked on Green's campaign, once described Weiner as "sure of himself to a fault"—an accusation that was leveled at Sheinkopf's candidate as well—but has since reevaluated that assessment. "Here's a guy who is good-looking, quick of tongue, a tireless worker, and awfully bright," Sheinkopf says. "He has the potential to be a great leader for the Democrats in New York."

THE WAY FRAN WEINER REMEMBERS it, her son Anthony was a very plump baby and didn't learn how to walk until he was almost 2. Once he discovered perambulation, though, that was it: "He went from crawling to running," she says, and hasn't sat still much since. As a young child, he never wanted to stop to eat. Later, he didn't stop for eighth grade; when the graduate of Brooklyn Tech high school arrived at SUNY Plattsburgh in 1981 for his first week of college classes, he had just turned 17. There, using slogans like "Vote for Weiner, he's on a roll," the political-science major won a seat on the student government; in his junior year, he was named most effective student senator.

The following term, he set about finding a job in D.C. "Because the lines in Brooklyn are so jagged, he wasn't sure whose district he lived in," says Dr. Harvey Schantz, who served as Weiner's faculty adviser. Learning who his representative was "didn't stop me from spelling his name wrong on my letter asking for an internship," confesses Weiner. Congressman "Shumer" hired him anyway, bringing Weiner to Washington during the final semester of his senior year.

That internship led to a full-time gig, and almost immediately, Weiner began plotting a run for office. Knowing that Florida, awash in retirees from the Northeast, was likely to gain congressional seats following the 1990 census, he contemplated a move to the Sunshine State, "the only other place," as he saw it, "that a Jewish kid from Brooklyn could get elected." But Schumer talked him out of it, and in the fall of 1988 transferred his ambitious charge to his district office in Sheepshead Bay.

Two years later, as New York was preparing to expand its City Council from 33 members to 51, Weiner decided to pursue one of the newly created seats. He eked out an upset victory in the Democratic primary, prevailing by less than 400 votes. Just 27, he was the youngest candidate ever elected to the council.

Weiner quickly distinguished himself at City Hall, partly because he was known to cruise around the building on rollerblades, and partly because he was so eager to orchestrate face-offs with the mayor. As he landed in the papers by defending hot-dog vendors and cab drivers, he found himself blackballed by Giuliani. Gustavo Bruckner, Weiner's first chief of staff, remembers a period when "sympathetic officials told us that they were on orders from the mayor that they were not to speak with Anthony."

Some of his elders in the City Council didn't appreciate being upstaged, either. "If you talked to people in the cloakroom, the impression you got was that they thought of him as someone who wanted to go his own way," says Norman Adler, who lobbies the city government on Democratic issues. But "the Club-Kid Councilman," as friends had dubbed him, also had his fans, winning over some colleagues by inviting them to fund-raisers at nightspots like Automatic Slim's, NW3, and Nation. And then there was the "Rush and Malloy" item about his then girlfriend, Alli Joseph, who posted provocative photos of herself on her now-defunct sports Website, "Adrenaline Alli."

WHEN SCHUMER OPTED TO challenge Senator Al D'Amato in 1998, Weiner got his chance at his old boss's House seat. He had to fend off three other challengers in the decisive Democratic primary, and it took a recount to decide the contest, but in the end he bested then State Assemblywoman Melinda Katz by 489 votes.

Weiner's swinger sensibilities weren't muted by his move to higher office. Once the cool-guy councilman, he's now "the congressman with the best dancehall-reggae collection," as his friend, video director David Nelson, puts it. An avid hockey fan, Weiner still straps on his goalie pads for the Falcons, the team he plays on year-round in leagues at Chelsea Piers, and he takes the Congressional Baseball Game very seriously, too. He's the representative who keeps a collection of Napster files on his office computer (officially, Weiner has no position on the service, but he seems to have made good personal use of it), and back when they were still hard to come by, he asked a Sony lobbyist to track down a PlayStation 2 for him.

"That PlayStation 2," he said in February. "I'll be surprised if I get re-elected, if I spend any more time with that thing." Weiner has since conquered his first obsession, a snowboarding simulation titled SSX, but the switch hasn't made things any easier. "I've moved on to a racing game called Grand Tourismo 3," he said last week. "But I actually haven't had much time to play it."

Weiner even has a few youth-centric items on his legislative agenda. Last year, he turned his frustration with dropped cell-phone calls into a bill that would force telecommunications companies to disclose more information about their mobile services. The high interest rates attached to store credit cards prompted another measure, which would demand that retail outlets prominently display the percentages they charge. A few days before last Valentine's Day, he held a press conference on the issue in front of a Victoria's Secret on East 57th Street. Standing before a backdrop of red panty-and-bra sets, Weiner cut up his well-used Banana Republic card for the cameras.

In May, "Page Six" spotted Weiner at Nobu, huddling with *Sopranos* actor Joe Pantoliano. The pair were hatching a plan to combat "runaway production," which robs the city of jobs and revenue as studios take their shoots north of the border. "I get a sense that he knows what will work and what won't," says Pantoliano. "He's the kind of guy who won't be pissing into the wind."

WALK OF FAME: Weiner and one of his constituents in the Rockaways.

Recently, Weiner found himself in the gossip pages again—this time without any celebrity help. On September 13, Weiner was dining with a group of nine northeastern lawmakers at Washington's Capitol Grille when a lobbyist invited three young female staffers to join them at their private table. "When I socialize in Washington—to the extent that I do—I am always careful not to tell people that I'm a member of Congress, because I figure that can only buy me more trouble," says Weiner, who on this occasion went with "auto-parts salesman" instead.

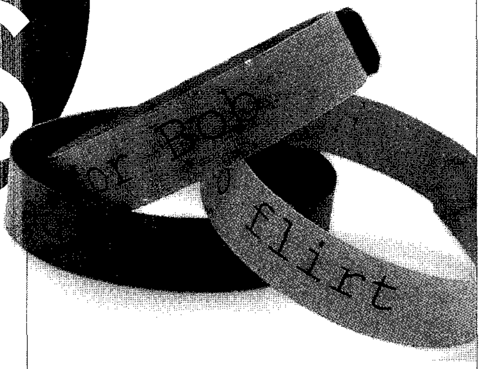
His bluff was called the next day, when Weiner e-mailed one of the girls, Diana Davis, to keep the conversation going. She noticed the congressional e-mail address, and teasingly apologized for not realizing he was a congressman. His response: "Apologies like yours are best offered in person." Davis then passed their exchange on to Vicky Ward, the *Vanity Fair* writer who had been tailing her for a December article on the Beltway's "nexus of lust and power." The story, which does not mention that Weiner is single (he and Alli Joseph broke up this summer), suggests that he invited Davis to "visit his office." Sounding somewhat Clintonesque, Weiner asserts that he never used those exact words in his correspondence with "that woman." *Vanity Fair*'s spokeswoman says the magazine will be running an editor's note that will clarify that he did not invite her "to his office."

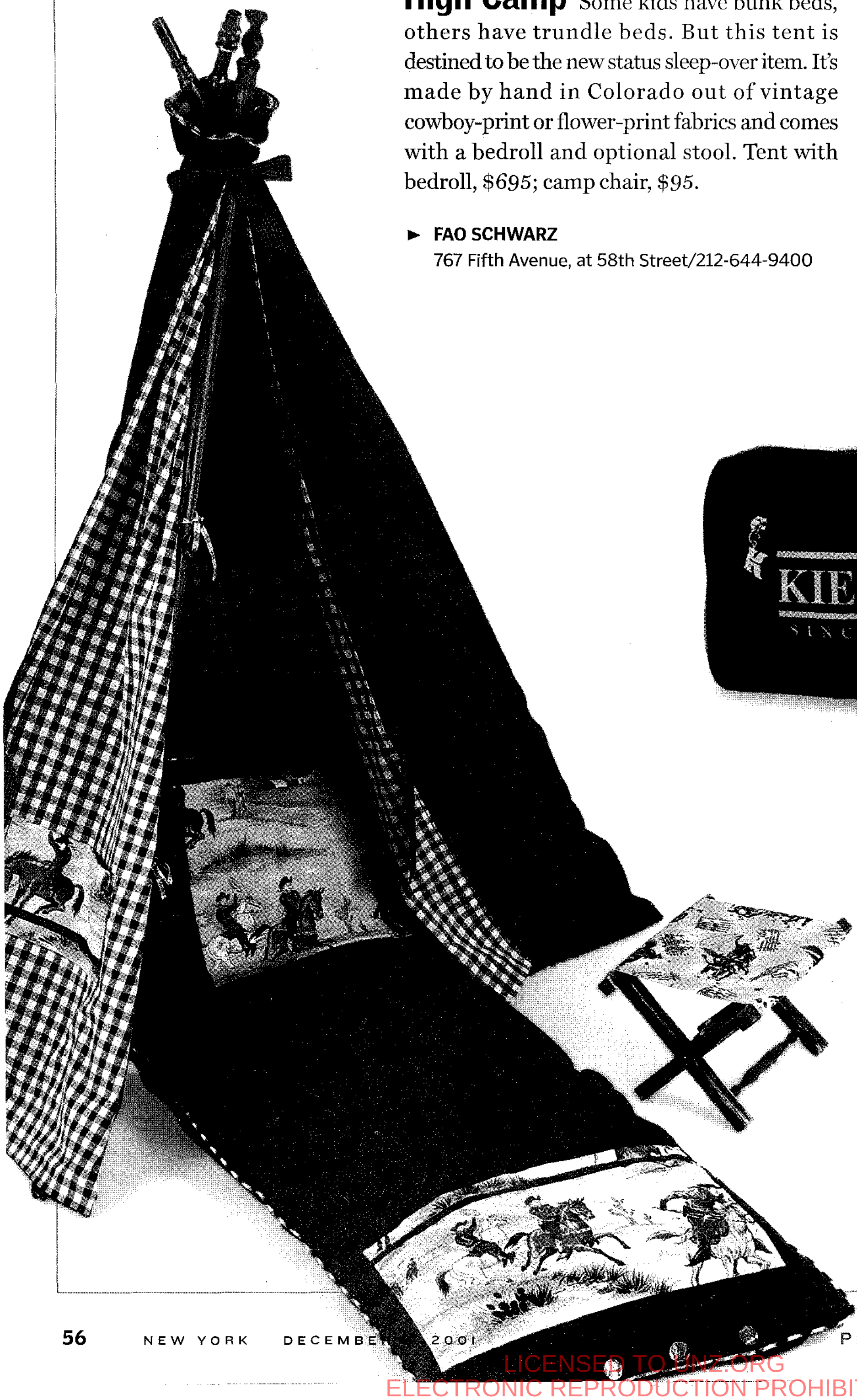
MANY WEEKDAY EVENINGS FIND WEINER ON A shuttle to La Guardia, heading back to press the flesh with constituents. "He's the best roommate in history—he's never around," jokes Representative Mike Capuano, a Boston Democrat who shares a small two-bedroom with Weiner just off Capitol Hill (and who also attended the dinner described in *Vanity Fair*). "I don't even have to fight him for the bathroom, because he's up early in the morning and off to the gym."

Last winter, I joined Weiner on one of his regular spins through his district. Our destination was the Rockaways. He pounded the pave- *(continued on page 72)*

Best Bets

RIMA SUQI





High Camp Some kids have bunk beds, others have trundle beds. But this tent is destined to be the new status sleep-over item. It's made by hand in Colorado out of vintage cowboy-print or flower-print fabrics and comes with a bedroll and optional stool. Tent with bedroll, $695; camp chair, $95.

► **FAO SCHWARZ**
767 Fifth Avenue, at 58th Street/212-644-9400

Making Time Karin Spitzer was concerned that people weren't making time for the most basic needs in life. Her concerns found their way onto her No Time bracelets, mousepads, and T-shirts. Lines include NO TIME TO SLEEP, . . . TO ROCK, and . . . FOR BOYS ($8).

► **TOTEM DESIGN GROUP**
71 Franklin Street/212-925-5506
www.no-time.com

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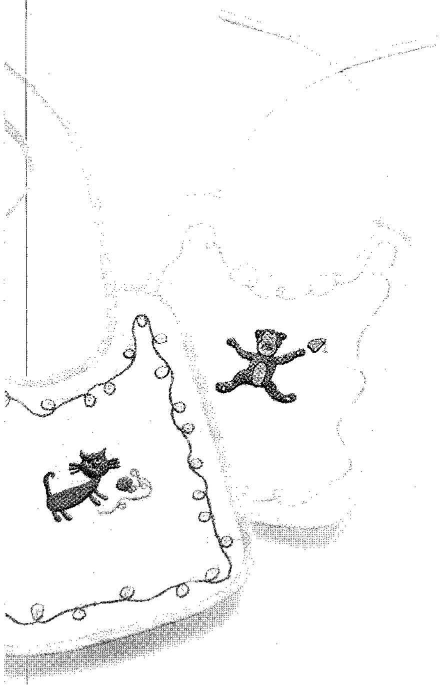
Bag Man Designer Todd Oldham has given us hot clothes and hip hotels; now he's come out with the ultimate travel bag—filled, of course, with Kiehl's products. The accordion-style dopp kit has three sections and ten individual compartments, and comes with travel-size Kiehl's shampoo, conditioner, lotion, and a cleansing bar. All proceeds go to the Amazon Conservation Team ($55).

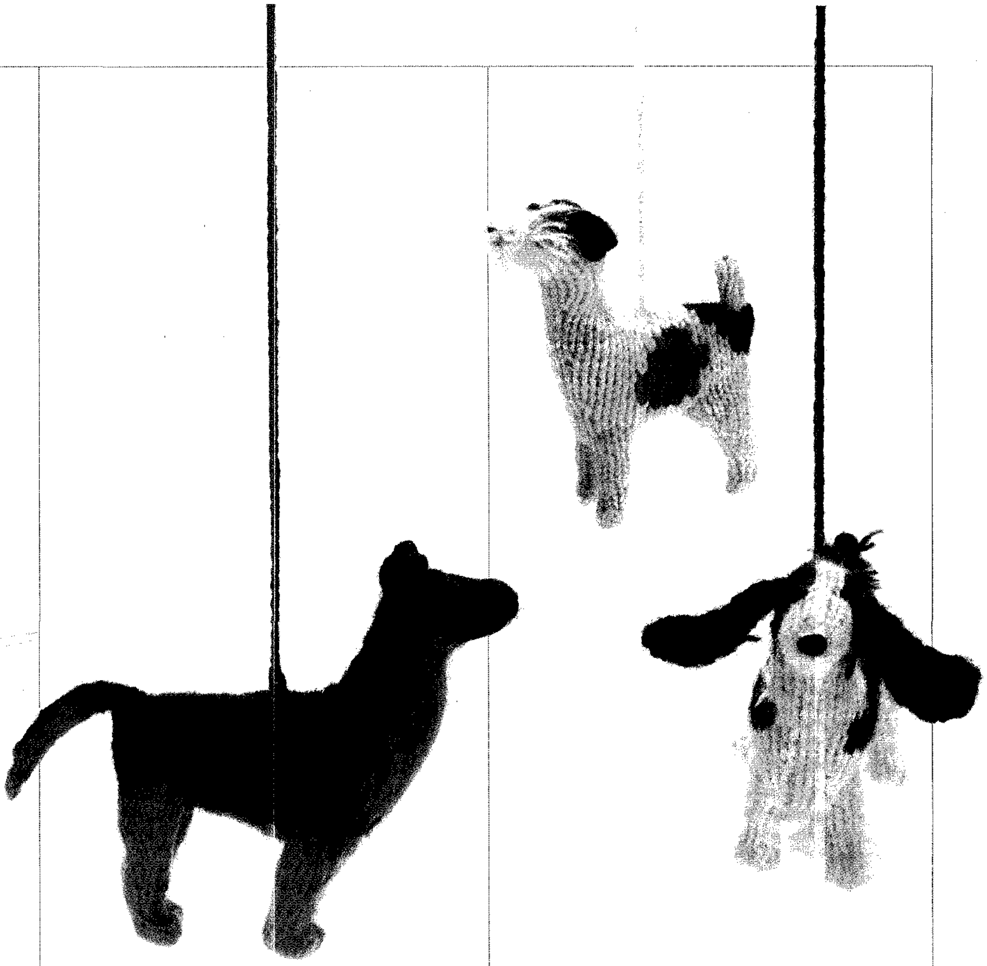
► **SAKS FIFTH AVENUE**
611 Fifth Avenue, at 49th Street
212-753-4000

PHOTOGRAPHED BY JAMES WORRELL

Take a Spill It's amazing what comes from the mouths of babes—and falls onto bibs. The idea of white, hand-embroidered cotton ones may seem impractical, but these bibs by Jill Baby are so darn cute we just don't care ($44).

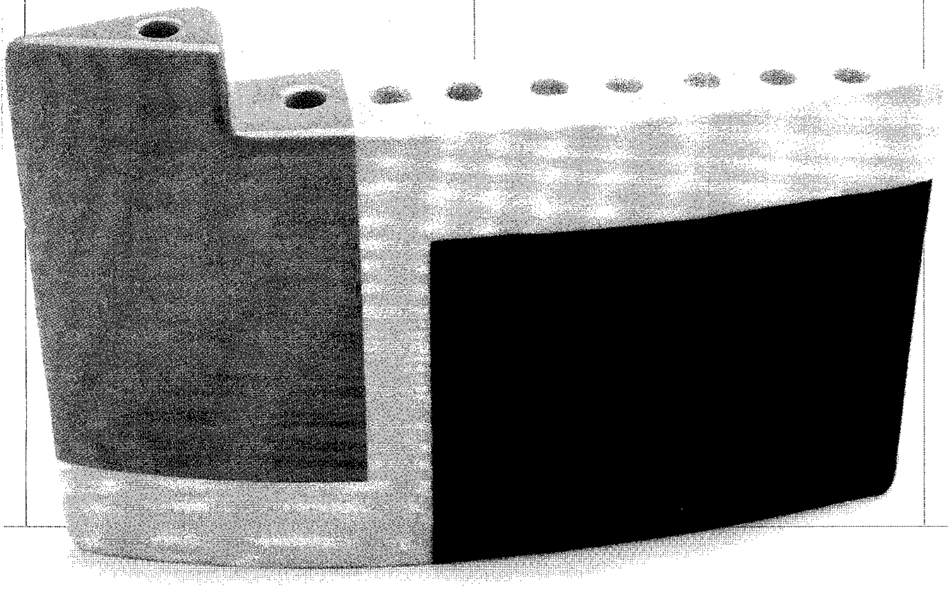
▶ **GRACIOUS HOME**
1992 Broadway, at 67th Street
212-231-7800
1217 Third Avenue, at 70th Street
212-988-8990





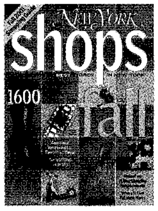
Flame Thrower Celebrity ceramicist Jonathan Adler has introduced a notions collection that includes this perfect-for-modernists Peruvian-made menorah ($98).

▶ **JONATHAN ADLER**
465 Broome Street/212-941-8950
www.jonathanadler.com



Feline Fantasy Given that cats consider themselves vastly superior to those other household pets, it's no wonder George's catnip toys are shaped like dogs. Choose the breed your furry friend will enjoy chomping on the most: dachshund, fox terrier, poodle, German shepherd, Chihuahua, or spaniel ($8 to $10 each).

▶ **BARKLEY**
215 East 76th Street/212-734-9373
▶ **FETCH**
43 Greenwich Avenue/212-352-8591
▶ **SPACIAL ETC.**
199 Bedford Avenue/718-599-7962

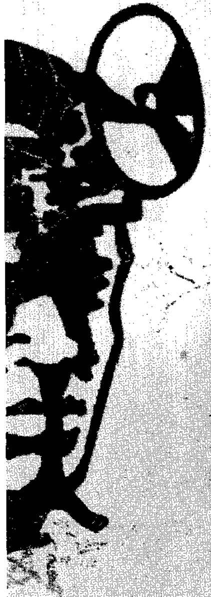


Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

THE DOCTOR SAID "TUR

TOO BAD YOU WER

YOUR HEAD AND COUGH."



AT THE PODIATRIST.

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Hats Off

Chart toppers: Sure, a new winter coat would be nice, but a cheery wool hat can brighten up last year's look for a whole lot less.

BUNDLING UP IN STYLE can be as easy as investing in new winter accessories—and this season, a granny hat is what you're after. Our top picks, from left: **Lucky Wang**'s ($28; 100 Stanton St.; 212-353-2850); **Patch NYC**'s, crocheted by designer John Ross's mom ($69; 17 Eighth Ave.; 212-807-1060); **trash-à-porter**'s recycled-cashmere style ($45 at **nydesignroom**, 339 Bedford Ave., Brooklyn; 718-302-4981); **J.Crew**'s black-and-white number ($28); and **Old Navy**'s ($12.50). RIMA SUQI

Picks of the Week

Vera Wang's bridal and evening gowns are half-price or less ($50–$2,500). *Hotel Pennsylvania, 401 Seventh Ave., nr. 32nd St., ballroom (212-575-6400); A.E., M.C., V.; Sat. 9–5; 12/1.*

One of a Kind Bride's sample sale has designer Candice Solomon's fab gowns for 50 to 75 percent off ($1,600–$5,000). *89 Fifth Ave., nr. 16th St. (212-645-7123); A.E., M.C., V.; by appointment, till 2/20.*

Katha Diddèl's pillows and holiday accessories are half off. *Drake Hotel, 440 Park Ave., at 56th St. (914-381-0446); A.E., M.C., V.; Mon. 5–9, Tues.-Wed. 9–7; 11/26–11/28.*

Frette's linens are at least half off ($50–$300). *560 Seventh Ave., at 40th St. (718-747-1656); credit cards only; Tues.- Thurs. 9–6:30, Fri. 9–5; 11/27–11/30.*

Katayone Adeli's to-die-for women's clothes are 30 to 50 percent off ($50–$600). *234 W. 39th St., tenth fl.; A.E., M.C., V.; Tues.-Thurs. 9–6; 11/27–11/29.*

Rafe's sleek bags are 50 to 75 percent off ($25–$200). *1 Bleecker St. (212-780-9739); A.E., M.C. V.; Thurs. 11–7, Fri. 11–8, Sat. noon–8, Sun. noon–7; 11/29–12/2.*

Meg Cohen's cashmere scarves are half off (from $50). *920 Broadway, near 21st St., suite 905 (212-473-4002); A.E., M.C., V.; Thurs.-Sat. 11–7; 11/29–12/1.*

Portico and **Dwell** linens are up to 70 percent off ($15–$150). *154 Spring St., second fl. (212-219-9343); M.C., V.; Wed.-Sat. 11–7; 11/28–12/1.*

Malia Mills' swimwear is at least half off ($10–$50). *255 W. 36th St., eighth fl. (212-563-4006); A.E., M.C., V.; Tues.-Fri. 10–7; 11/27–11/30.*

Trussardi and **Rebecca Moses** clothes and accessories are less than half-price ($50–$500). *20 W. 57th St., sixth fl. (212- 246-9860); A.E., M.C., V.; Wed.-Fri. 9–6; Thurs. 9–7; 11/28–11/30.*

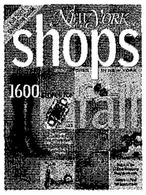
To Boot men's shoes are 50 to 90 percent off ($59–$169). *603 Washington St.; cash only; Thurs.-Fri. 8:30–6:30, Sat. 10–6, Sun. noon–5; 11/29–12/2.*

William Reid's hip men's and women's clothes are 50 to 75 percent off ($10–$275). *548 W. 28th St., fourth fl.; A.E., M.C., V.; Wed.-Fri. 10–7; 11/27–11/29.*

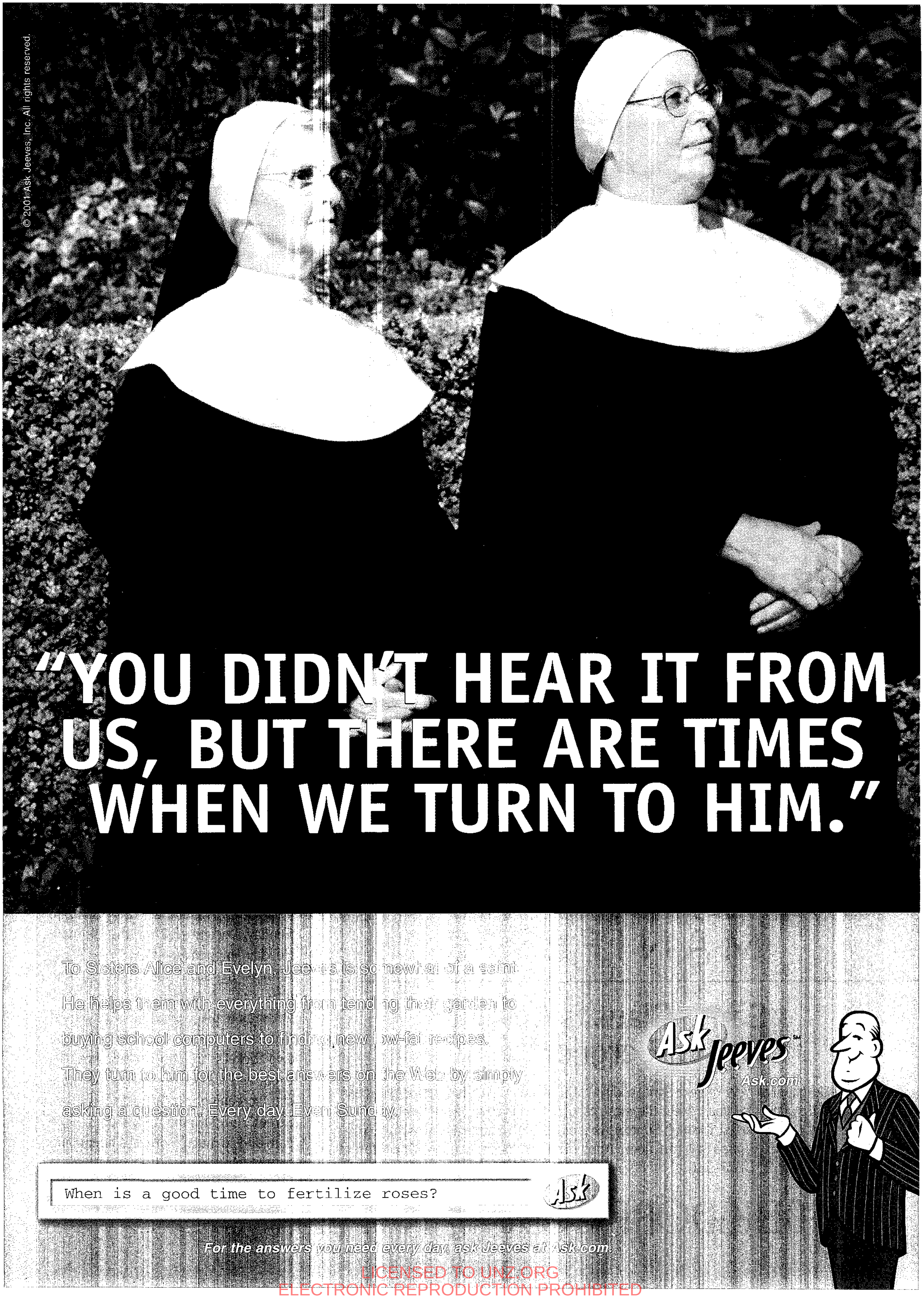
Kenneth Jay Lane's jewelry is 50 to 60 percent off ($10–$200). *20 W. 37th St. (212-868-1780); M.C., V.; Mon.-Fri. 10–3; 11/26–11/30.*

Denyse Schmidt Quilts and holiday items are less than half-price ($20–$3,000). *Klisanin Ross Gallery, 26 Second Ave. (212-358-8720); checks accepted; Fri. noon–7, Sat. till 5; 11/30–12/1.* ■

SEND SALE ANNOUNCEMENTS TO: nymsales@primediamags.com four weeks before the sale starts or write to S&B editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570. Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy call 800-496-7833 ($4.99 plus $2 shipping and handling).



PHOTOGRAPHED BY AIMÉE HERRING.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NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS

(Clockwise from top) Prescriptive's Jessica Green, Ralph Lauren Fragrance's Amy Bratt and Ales Group's Sandra Laurent; Chanel's Executive Vice President Jean Zimmerman, NEW YORK's Editor-in-Chief Caroline Miller and The Fragrance Foundation's President Annette Green; The scene at The Brasserie

Fragrance Week Launch

On Wednesday, October 24, NEW YORK Magazine and The Fragrance Foundation joined forces to present the 13th annual breakfast launch of Fragrance Week in New York. Over 100 guests enjoyed a delicious breakfast at The Brasserie while listening to fragrance industry leaders speak about the importance and comfort of smell.

Festive Favorites

Capture the festive mood of the holiday season with style and glamour. Wrap your selection of her favorite Manifesto essentials in our exclusive gift box. The signature round containers—glistening with burnished flakes and filled with opalescent steamers—are perfect for holding the Manifesto collection at its best. Your complimentary sample is available at Macy's.

ISABELLA ROSSELLINI'S
MANIFESTO

Santa Claus is Coming To Bergdorf's

To the delight of all New Yorkers, Santa and his elves will be making their first-ever appearance at Bergdorf Goodman. Meet the most popular man in town every weekend from Saturday, December 1st through Sunday, December 23rd. Saturdays, 11 a.m. - 5 p.m.; Sundays noon - 5 p.m. Seventh floor. Appointments recommended. Don't forget your wish list. 212-872-2509.

BERGDORF GOODMAN

Santa's Groovy Grotto

This year, one of our favorite holiday destinations is groovier than ever. Come see Santa's Groovy Grotto in the windows at Barneys New York. Meet Rudy the Right-On Reindeer and Santa's very hip elves. The windows are a collaboration between NEW YORK Magazine and Barneys New York. Witty, fun, and deliciously detailed, they register high on the cool scale for all ages. The windows are on view now through December 31 at stores in New York, Chicago, and Beverly Hills. Make a date also for Barneys' "Yuletide Yardsale" on December 29. Funds raised during the auction will benefit the Twin Towers Fund.

BARNEYS
NEW YORK

Macy's Ultimate Holiday Happening

Come to Macy's Herald Square Thursday, November 29 through Sunday, December 2 for the Ultimate Holiday Happening—New York Style! All over the store you'll find amazing gifts with purchase and New York entertainment from the best of Off Broadway. Spend $150 and receive two tickets to one of ten hot Off Broadway shows, free tickets to a special screening of "Miracle on 34th Street", wrist-band to Z-100's style Jam and so much more. It's happening only at Macy's Herald Square.

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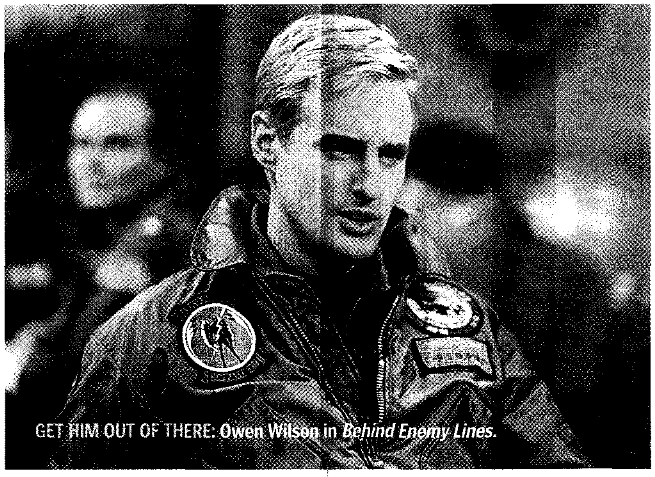
A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



GET HIM OUT OF THERE: Owen Wilson in *Behind Enemy Lines.*

MOVIES

Behind Enemy Lines

Get an advance peek at the chemistry between Gene Hackman and Owen Wilson, also the stars of Wes Anderson's *The Royal Tenenbaums:* Wilson's the wounded Navy officer in hostile territory, Hackman the officer carrying out a suicidal rescue mission, in this melodrama directed by newcomer John Moore. **(Opens November 30; see listing, page 77.)**

THEATER

POEtry

Lou Reed, master of dark urban lyricism, and Robert Wilson, wizard of arresting stage imagery, take on Edgar Allan Poe, who practically invented the tortured-drunken-soul genre. Their BAM staging of his verse is, as you might expect, severe and minimal. *Quoth the raven, "Less is more."* **(Opens November 27 at the Brooklyn Academy of Music; call 718-636-4100 for info.)**

NIGHTLIFE

Phil Lesh & Friends

There won't be an undilated eye in the house when Grateful Dead bassist Phil Lesh takes over the Beacon for several sold-out performances. Fans describe his show as one-half indulgent guitar noodling, one-half sonic epiphany. Either way, wear hemp. **(November 26; see listing, page 100.)**

DANCE

Bésame

Ballet Hispánico's latest production jetés its way through an examination of romance, longing, and loneliness by choreographer Ramón Oller. Each piece, set to a popular Latin love song, seems designed to stir your libido—as you'd expect from a show whose title means *Kiss me.* **(November 27; see listing, page 99.)**

RESTAURANTS

Winter's Eve at Lincoln Square

We like to celebrate the coming of cold weather by hiding from it—and where better than a tasting tour devoted to fare from Rosa Mexicano, Gabriel's, and eleven other boîtes? A $35 Dining Passport gains you access to the gastronomical kingdom; unlimited Trapiche wine adds incentive. **(December 3 at Loews IMAX Theatre, Broadway at 68th Street; call 212-581-7762 for info.)**

ART

Extreme Beauty: The Body Transformed

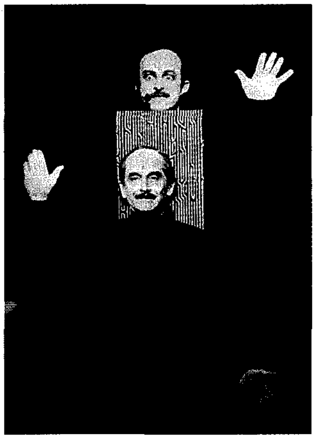
You think spike heels are rough? The 100-plus garments at the Costume Institute's show prove that Jimmy Choo has nothing on the nineteenth century's iron corsets and Chinese lotus shoes. **(December 6 at the Metropolitan Museum of Art; see listing, page 89.)**

BOOKS

Theodore Rex

Edmund Morris squeezed only one fictionalized volume out of Ronald Reagan, but a subject like Teddy Roosevelt is another matter. The first volume of his trilogy, *The Rise of Theodore Roosevelt,* won a Pulitzer Prize and made the world safe for David McCullough; the second takes the charismatic Manhattanite through his White House years. **(Random House; $35; in bookstores now.)**

TELLTALE ART: Cast members of Lou Reed and Robert Wilson's *POEtry.*



TOP **five**

Nutcrackers

The *Nutcracker Suite* premiered in 1892, but only after World War II did the Tchaikovsky ballet become a New York family rite. Today, there's an interpretation for any sugarplum—child or not.

1. George Balanchine's The Nutcracker

The entire New York City Ballet company plus 50 children roll out the gorgeous gold standard, featuring a one-ton tree, a nine-foot-wide Mother Ginger, and a million watts of light. (Through December 31; New York State Theater; 212-307-4100.)

2. The Yorkville Nutcracker

For this otherwise traditional staging, Dances Patrelle resets the ballet to Gracie Mansion, 1895. Police Commissioner Teddy Roosevelt is a party guest, and a skating scene takes place in Central Park by the Dakota. (Starts December 6; Kaye Playhouse at Hunter College; 212-772-4448.)

3. The Golden Dreydl: A Klezmer Nutcracker

Public radio's Ellen Kushner narrates Shirim Klezmer Orchestra's arrangement of the score. Clara becomes Sara, and meets King Solomon and the Queen of Sheba. (December 16; Merkin Concert Hall; 212-501-3330.)

4. Nutcracker Swing

Lincoln Center Jazz Orchestra and the New York Philharmonic mix it up again: The Phil does the Tchaikovsky, and Wynton Marsalis & co. offer jazz variations. Leonard Slatkin conducts. (Starts December 13; Avery Fisher Hall; 212-721-6500.)

5. Magic of Dance

If you want to infuse your little ones with culture but fear they'll nod off by Act Two, try this colorful one-hour abridgement (with stilt-walker and juggler) by the New York Theatre Ballet. For kids 3 to 12. (Starts December 7; Florence Gould Hall; 212-355-6160.)

ALICIA ZUCKERMAN

PHOTOGRAPHS: TOP, JURGEN VOLLMER; BOTTOM, HERMAN UND CLAERCHEN BAUS.

MOVIES **PETER RAINER**

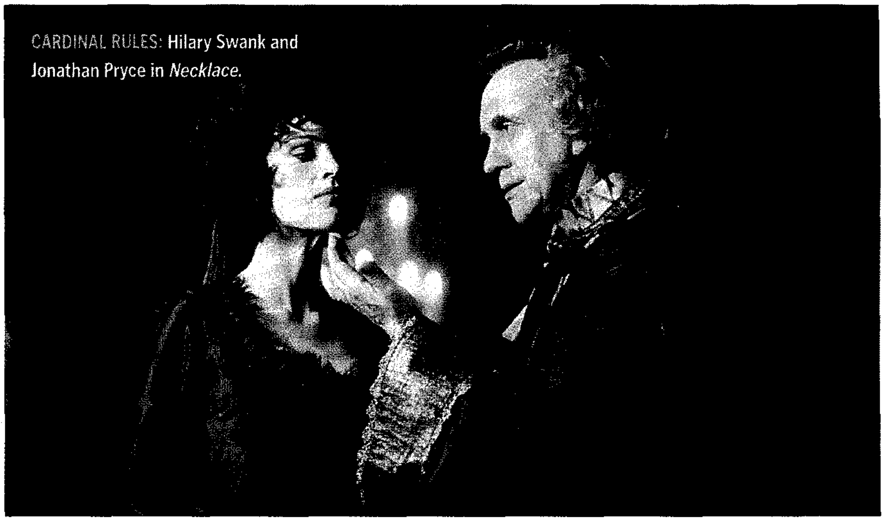
Rocks in Her Head

Everything about *The Affair of the Necklace* seems as fake as the legendary *bijou* of the title; everything about Ron Jeremy, on the other hand, is all too real.

BEWARE THE PERIOD EPIC THAT announces it's "based on true events." The authenticity—not so much of historical detail but of emotion—rarely feels so. Case in point: **The Affair of the Necklace**. Set during the waning reign of King Louis XVI and Marie Antoinette, it's very big on flouncy garb and the assorted filigree of the royal court; the tailors for this movie must be congratulated.

Smothered somewhere inside all the upholstery is a story trying to break out, but how can it when the costumes are more expressive than the people wearing them? This is the sort of movie where a character can say something like "I have thought about that unpleasant eventuality" with a straight face. And while it's a time-honored Hollywood convention to require just about everyone in a French costume drama to speak with an English accent, maybe it's time to retire the practice: Would it be so terrible if the actors in this movie spoke English with a French accent instead of sounding like a gaggle of Parliamentarians? Or were the filmmakers afraid that everybody would end up sounding like Pepe Le Pew?

Hilary Swank plays Jeanne de la Motte-Valois, who was born into a family descended from Henry II, the sixteenth-century king of France, but whose parents, falling fatally out of favor with the royals, left her an impoverished orphan. Though she is obsessed with restoring her name and family estate, her entreaties are repeatedly rebuffed by the foppish meanies at the court of Versailles. When Jeanne, desperate, fakes an attention-getting swoon in the presence of Marie Antoinette (Joely Richardson), the queen simply sniffs and moves on (the sheer tonnage of her wig would appear to be endangering her neck in advance of the guillotine).



CARDINAL RULES: Hilary Swank and Jonathan Pryce in *Necklace*.

The Affair of the Necklace
Starring Hilary Swank.

Porn Star: The Legend of Ron Jeremy
Documentary directed by Scott J. Gill.
See Movies listings for details.

Jeanne cooks up a plot to procure a fabulously expensive, 2,800-carat diamond necklace under the pretense of presenting it to the queen. In truth, she plans to sell it, piece by piece, in order to buy her name back, and she engages in her machinations everyone from the vain Cardinal de Rohan (Jonathan Pryce), angling to be prime minister, to the court gigolo, Rétaux de Villette (Simon Baker), and the cardinal's mesmerist, Count Cagliostro (Christopher Walken, who is so floridly outré here that he steals whatever show there is to steal). The unintended result of all this—you'll have to take the film's word for it—is nothing less than the fall of the French aristocracy and the onset of the French Revolution. Charles Shyer, who directed from a script by John Sweet, wants us to recognize the parallels to today's political sex scandals, but the parallelism doesn't work: Whatever Bill Clinton may have been guilty of, he doesn't deserve to be blamed for this film. Hilary Swank has a delicate beauty in close-up, but she plays her character's single-mindedness too single-mindedly. Jeanne never takes any real pleasure in her deceptions; her glower grows old fast.

The necklace in this movie was crafted by the elite London jewelers Asprey and Gerrard—out of cubic-zirconium stones. That's just about perfect. *The Affair of the Necklace* is a cubic-zirconium epic.

THE HIRSUTE, PORCINE ADULT-FILM ACTOR Ron Jeremy has a double-jointed specialty that assures he will never be lonely. Known semi-affectionately in the business as "the Hedgehog," he's the all-too-willing subject of **Porn Star: The Legend of Ron Jeremy**. This unrated documentary, which contains no hard-core shots, could have used more hog and less hedge, if you catch my drift: When Jeremy drones on about his quest to be cast in mainstream movies, dullness sets in. (For porno actors, dreaming of mainstream Hollywood success is like comedians' wanting to play Hamlet.)

Director Scott J. Gill makes much of the fact that this porno vet, with his stuffed-derma physique and 1,600 films to his credit, is really just a nice Jewish boy from Queens. Where's the big surprise in that? Once we hear from Jeremy that the only reason he attended temple as a boy was for the Danish, there's nothing more to shock us. ■

Peter Rainer's reviews can be read online at www.nymetro.com/archive/rainer.

PHOTOGRAPH BY MURRAY CLOSE.

THEATER JOHN SIMON

Little Girls Don't Cry

Anna Paquin makes a compelling stage debut as a young woman who seeks love in all the wrong places; in *Speaking in Tongues,* farce segues awkwardly into mystery.

TRAILER-TRASH COMEDY OR drama, perhaps not quite in evidence enough for a genre, surely qualifies as a subgenre. It caters to an audience's need to feel superior or to at least some people without becoming politically incorrect. "Redneck," after all, refers less to skin color than to a darkness of mind, a state that can be exploited for easy laughs and titillating goosebumps. That Rebecca Gilman's characters in **The Glory of Living** are both risible and reprehensible, but not patronized or caricatured, is in itself an accomplishment.

Gilman's plays—her *Spinning Into Butter* and *Boy Gets Girl* have been seen in New York recently—explore unseemly subjects in challenging ways with varying efficacy, but never without interest to us. Here again she tackles a sordid but cautionary story. Fifteen-year-old Lisa lost her father when she was 10; her mother turns tricks in their wretched one-room quarters with only a hanging sheet separating Lisa from the sights, but not the sounds, of crude sex. The sullen girl has learned to live with this; but when Clint, the sidekick of one of the mother's johns, offers Lisa marriage and escape, she jumps at the chance.

The unfortunate girl only exchanges one kind of lovelessness for another. Her twin babies have been dumped on Clint's mother while the young couple rattles through the South from motel to motel, and Lisa is obliged to lure naïve young girls into having kinky sex with Clint. When riddance by bullet emerges as the most expeditious way to dispose of her husband's victims, she is eventually even prodded into becoming Clint's executioner. All this is presented without prurience, condescension, or moralizing. And when Lisa finally—perhaps too late—encounters an empathetic human being, Gilman does not turn sentimental.

Still, I don't want to oversell a modest play whose seamy and savage goings-on will not be to everybody's taste. Strongly but unluridly directed by Philip Seymour Hoffman—even forgoing nudity where the author calls for it—*The Glory of Living* holds us through psychological shrewdness and on-target language, to which is added incisive performing.

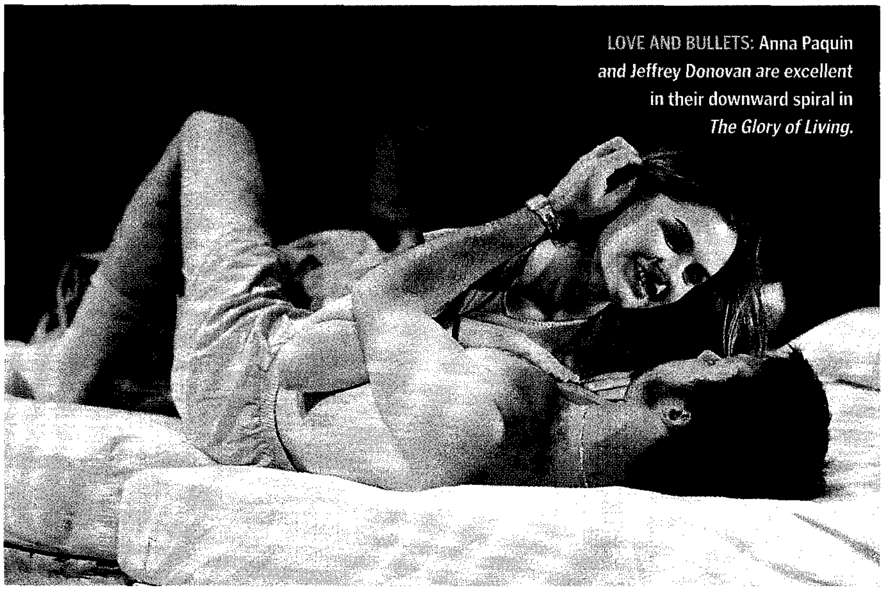
Anna Paquin, the bravura child star of *The Piano,* has matured into a compelling young actress, even if her looks do not match the text's requirements. She endows Lisa with disarming directness, uncluttered with pleas for sympathy. When her anxious attorney is the first to accord her humane concern, her thawing out into belated humanity is exquisitely calibrated. As the engaging but psychotic Clint, Jeffrey Donovan is no less exemplary, as is David Aaron Baker as the girl's compassionate defender. Lesser roles, too, are caringly realized, notably by Andrew McGinn as a witness for the prosecution. The only disappointment is the rather routine music and sound design by the usually outstanding David Van Tieghem.

The Glory of Living
By Rebecca Gilman, staged by Philip Seymour Hoffman, starring Anna Paquin.

Speaking in Tongues
By Andrew Bovell, staged by Mark Clements.

And God Created Great Whales
Written and performed by Rinde Eckert.

See Theater listings for details.



LOVE AND BULLETS: Anna Paquin *and Jeffrey Donovan are excellent in their downward spiral in The Glory of Living.*

THE AUSTRALIAN ANDREW BOVELL, CO-AUTHOR of the cult film *Strictly Ballroom* (overrated trash), does not rise much higher from Down Under with his drama **Speaking in Tongues**, which does, however, ascend the heights of piled-up gimmickry. The play revels in coincidences, each more incredible than the last, and though there is no speaking in tongues, there is a good deal of speaking in irritating unison by characters supposedly in separate locations.

Duplication thrives in both play and production. The four actors play double if not triple roles, while a décor replete with mirrors supplies a surfeit of multiple reflections as a pseudo-bedroom farce inches into a pseudo-murder mystery. The first act offers parallel adulteries or near-adulteries by two unacquainted couples, each husband coincidentally carrying on with the other's wife. By a further pair of parallel coincidences, one partner in each marriage finds out, while the other does not. And in each couple, one spouse gets an interminable monologue

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about another set of characters, climaxing in abandoned shoes, although in one case a full pair; in the other, only one.

As if this weren't enough, the second act brashly discards these characters and switches to those evoked in Act One's paired monologues, now played by the same actors. Here, once more, tricky interweaving and concatenated coincidences create an occludedly self-referential world, as painful as an ingrown toenail. The loss of credibility is a gain in claustrophobia. Everything is calculated with fiendishly geometrical manipulativeness, so that when one character's fate remains unresolved, what could have been a mere hole comes across as a crater.

Under the circumstances, Mark Clements's direction is hard to evaluate, but the four actors bear up valiantly amid Richard Hoover's hall-of-mirrors scenery and Brian MacDevitt's fun-house lighting. I have nothing but admiration for Karen Allen, Kevin Anderson, and Michel R. Gill, and something akin to adoration for Margaret Colin, one of our theater's most inspired yet unjustly underused actresses.

IF YOU WANT TO SEE A LARGE WHITE UNAPpealing male mediocrity and a small black unappealing female mediocrity disport themselves foolishly in a piece of claptrap the former concocted, I recommend to you **And God Created Great Whales**, written, composed, and, with Nora Cole, performed by Rinde Eckert. The cast also features five tape recorders of different colors contributing their own verbal detritus. It all consists of snippets from *Moby-Dick* (in my view as unreadable as a masterpiece can get) interlarded with near-meaningless snippets of Eckert's. Eckert also plays his own boring music on the piano or, orchestrated, on tape.

On top of that, he (execrably) and she (indifferently) sing drivel to this music, and enact some crazy tale about a composer and his muse. Eckert saggingly shuffles about; Cole slinks around smugly. Colored lights strung on numerous wires add their two cents' worth of nonsense. The piano is covered with Post-Its for no reason, and there is some rope to lend the paltry set that Melvillean nautical look. Sometimes Eckert sings in falsetto or crawls on all fours; Cole at times perches on the piano or gets a pointless costume change. Who would have thought that an eternity spent in hell could be conveyed in a mere 75 minutes by a man seemingly off his rocker? ■

John Simon's reviews can be read online at www.nymetro.com/archive/simon.

Classical Music | Peter G. Davis

Lilith New York City Opera premiere

PERHAPS THE TIME HAS COME TO DROP THE habit of identifying new operas by the composer's name. To judge from the impoverished works that regularly reach the stage these days, music is no longer the major element of an opera, but just another ingredient in the mix. That certainly describes Deborah Drattell's **Lilith**, recently given its stage premiere by the City Opera. For better or worse, the libretto by David Steven Cohen, the production staged by Anne Bogart, and the cast, led by Lauren Flanigan as Eve, all command more attention than Drattell's dreary score, which never defines or transforms the dramatic moment in ways only music can. A real composer could surely have made something powerful out of this material.

In the cabala, Lilith was Adam's first wife, formed like him from dust and demanding to be his equal. Rebelling at her submissive role, Lilith became the first feminist, while God provided Adam with a more docile partner by creating Eve from his rib. Cohen's libretto effectively sets up the tensions between the two women as well as their dilemma—incomplete feminine spirits in eternal conflict—although his text is full of impenetrable nonsense. "Exquisite pain . . . Dark pleasure . . . Sweet river past the teeth and tongue . . ." as Eve and her daughter sing at the end of Act II.

The piece allows Bogart's SITI Company plenty of time to fill the stage with elaborate choreography and rituals that career from the powerfully evocative to the hilariously miscalculated; at one point Beth Clayton's Lilith picks up a giggling male victim and tickles him into an orgasm. But Eve, here the last word in tortured femininity, is the opera's dominant character; Flanigan brings her usual fearlessness and unstinting commitment to a role that finally defeats her.

The score—monotonous vocal lines, seesawing string tremolos, muttered brass figures, mindless thumping chords, scrappy suggestions of Jewish chant, glutinous instrumental textures, ominous vamping that leads nowhere—comes off more as a collection of miscellaneous sound effects than a thought-out composition. American opera is in trouble enough without the City Opera championing a disaster like this. ■

Dance | Tobi Tobias

Limón Dance Company

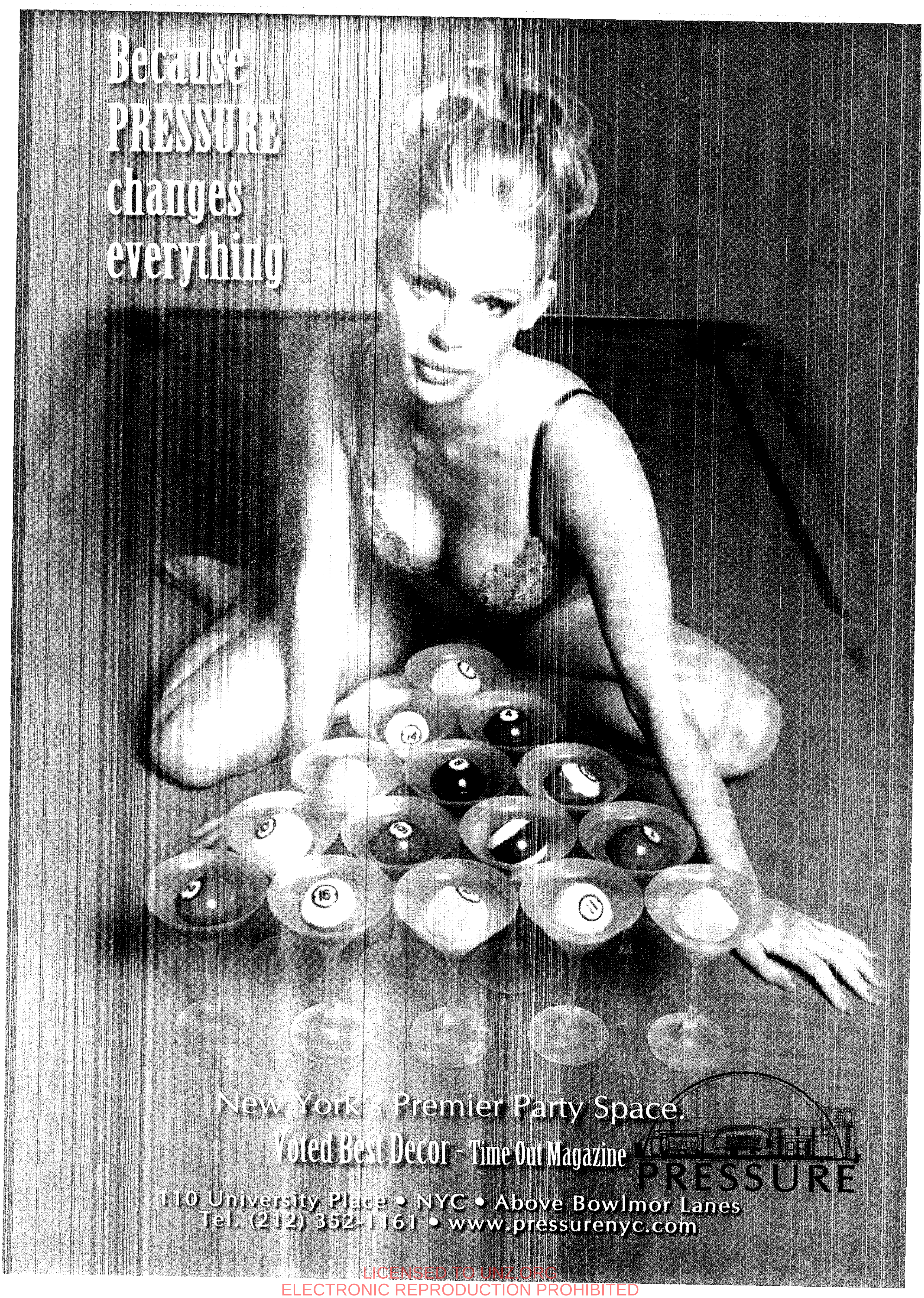
At the Joyce Theater.

THOUGH ITS REPERTORY IS AN UP-AND-DOWN affair, the **Limón Dance Company** offers dancing to disarm the most jaded viewer. Its beautiful finish is clearly an attribute of sophisticated artists, yet it retains an ingenuous quality. It is unaffectedly passionate and tender, with body and soul conceived as an indivisible unit.

The troupe's recent appearance at the Joyce featured a revival of the 1949 trio *Invention*, by Doris Humphrey, José Limón's mentor. Its very simplicity serves as a correction to the elaborate artifice and pretension—most of it hollow—that pervade current dance-making. The piece reveals the body, buoyant with its own breath, as a dynamic entity in a vast unadorned space and trusts these sheer physical elements to convey emotional implications. Shown back to back with *Invention* were the "Envy" and "Wrath" solos from *Roads to Hell*, made in 1940–41 by Eleanor King, a less-celebrated but nonetheless distinguished contemporary of Limón. King renders the states of mind in question with Old Testament force given the twist of a very modern irony. The pieces were performed by Risa Steinberg, a Limón veteran, with theatrical daring and exquisite modulation.

A new duet by Doug Varone, *Short Story*, made an apt sequel to the golden oldies. Physically plainspoken and emotionally telling, it uses ordinary gesture and pedestrian movement to depict a couple who have been mated forever, despite—everything. Danced in a tight rectangle of light on an otherwise dark, bare stage, it depicts the unending cycle of desperate, conflicting needs lurking beneath the surface of what we call love. Varone took the man's role himself. His partner was Nina Watt, who is unequivocally one of the finest dancers of our day.

The less said about the season's other new works, the better. Two creations set to jazz scores, Billy Siegenfeld's *If Winter* and Donald McKayle's *Cross Roads*, were banal in theme and thin in movement invention. Murray Louis's *Isle*, a gloss on *The Tempest*, proved to be negligible on a more audacious scale, with a composite leading role requiring its performer to suggest Caliban, Ariel, Miranda, and even Prospero himself. No dancer is that much of a magus, not even the fabulous Roxane D'Orleans Juste. ■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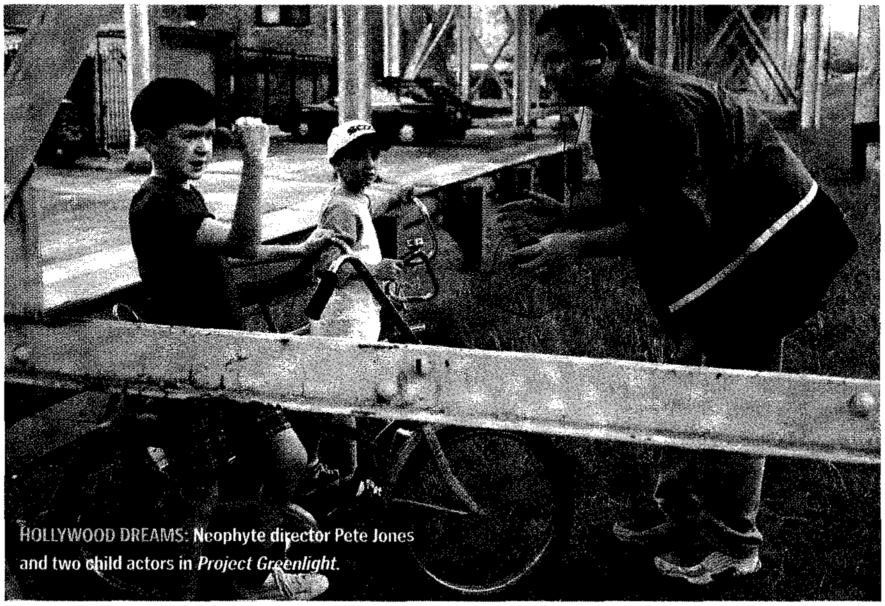
TELEVISION JOHN LEONARD

Perfect Pitches

Matt Damon and Ben Affleck team up again, this time as executive producers for an HBO series about Hollywood—and the indie spirits seeking to make it there.



HOLLYWOOD DREAMS: Neophyte director Pete Jones and two child actors in *Project Greenlight.*

ONE OF THE LUCKIER CONTESTANTS in **Project Greenlight**—that is, one of the 10,000 hopefuls who subjected their screenplays to the savage online criticism of their peers; who advanced to the second round of 250, where their work was looked at by professionals; who survived a dreadful winnowing-down to the toughest 10, each of whom got a gift box of software, the wherewithal to shoot a single video scene, and a plane ticket to Hollywood to meet *Good Will* buddies Ben Affleck and Matt Damon; who made the final cut down to 3, one of whom will win $1 million to produce his film; and who then got to pitch their scripts in person before being sent back to wait in their hotel rooms while Ben and Matt and a clutch of Miramax executives did what they do best, which is take a very long meeting—this contestant, full of passion, declares to his interlocutors and the HBO cameras that he isn't interested in making something as wimpy as an after-school special. Nor a mere Sunday-night movie. He aspires to the Holy Grail itself: a feature film.

Ben, Matt, and Miramax didn't get into the screenwriting lotto business just to come up with an HBO series. They wanted to give something back to the creative community after the hard time they had selling their script for *Good Will Hunting.* They sought to "democratize" the process. *Project Greenlight,* a serial account of that process and its messy aftermath, kicks off with two half-hour episodes that choose the winner and then follows the producing of a film that will open next March. You will not be surprised to hear that the camera on Sunday night finds the winner as he awakens his sleeping wife to deliver the wonderful news.

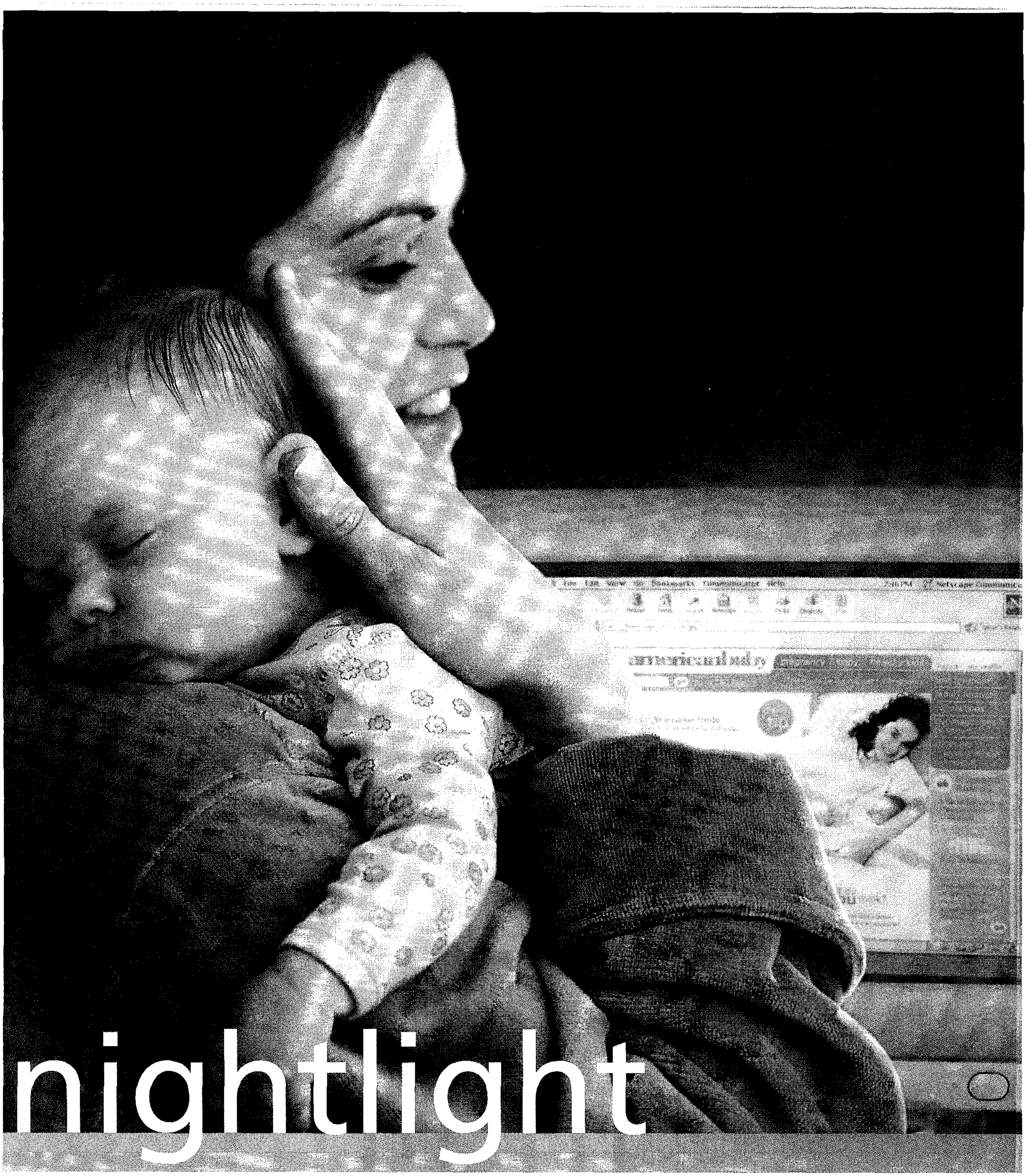
Project Greenlight
Documentary series about the making of an independent movie, executive-produced by Ben Affleck, Matt Damon, and Chris Moore, and produced by HBO, Miramax, and LivePlanet. Sundays, starting December 2, 10 to 11 P.M.; HBO.

Of course it's prurient. Hollywood is its own dirty little secret, and there's nothing Hollywood likes more than tattling on itself. If you've ever looked at the "B roll" and the self-interviews of the actors, producers, and directors that accompany the trailers and selected scene snippets on every promotional reel for every new big-budget movie—conveniently packaged so that TV shows won't have to practice any sweaty journalism—you already know that these people go on like a bunch of serial killers about their stricken conscience, their arduous craft, and their inspiring triumph over inhibiting standards of intelligence and decency. And if you actually have a friend who has pitched a film or even an after-school special to the decision-making suits, you will be pre-acquainted with what it takes to satisfy a high tribunal of lamebrains, hypocrites, and thieves. Perhaps the closest literary approximation of such a process is the classic Chinese novel *The Water Margin,* in which 108 bandits wander around the wetlands looking for a fight.

Nevertheless—or maybe I should say therefore—*Project Greenlight* is wickedly absorbing. For the ten contestants who make it to Hollywood for the mass screening of their video scenes, the limo and the carpet and the hands-on celebrity greeting are almost enough, one of them says, to make them feel "you were somebody important." Never mind that Ben and Matt joke too long on the stage before announcing the three finalists. Never mind those finalists' having to sit through a cross between a criminal interrogation and a frat-boy hazing. Never mind that even the winner, an eager and affable guy by the name of Pete Jones, is likely to discover that the high point of his life was a couple of minutes on *The Tonight Show,* being joshed by Jay Leno, before he had to go out there and really make a movie.

At least Miramax has promised to distribute Jones's forthcoming *Stolen Summer,* about the coming-of-age of an 8-year-old, with Aidan Quinn, Bonnie Hunt, Kevin Pollak, and Brian Dennehy. (How a first-time writer-director got such a cast will also be revealed on *Project Greenlight.*) The worst is then to come: Linda Yellen spent more than two years looking for a distributor for her lovely little movie *The Simian Line,* only to see it disdained in five-minute reviews by after-school critics.

PHOTOGRAPH BY JAMES BRIDGES.



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BURNETT *Continued from page 55*

ment of its neighborhoods during his congressional race, and cites the area as a key to his victory. Weiner sees an initiative to revitalize the Rockaways—home to some of the most beautiful barrier beaches on the East Coast, but more often associated with the thousands of units of public housing erected there in the sixties—which he is putting together with Representative Gregory Meeks, as a first step toward building himself a lasting legacy.

Whether he is manning his Explorer or the 1983 Chevy Cavalier (complete with pushpins to hold up the sagging roof lining in its faded blue interior) that serves as his wheels when he's in D.C., Weiner displays New York–honed motorist skills. Running late to our appointment at the Hammel Senior Center, we pull up at a red light. The light changes; the sedan in front of us does not budge. "C'mon, it doesn't mean you stop *forever*," Weiner shouts at his windshield. "You stop for a while, and then *you keep going*."

"We're getting very close to lunchtime," Weiner says by way of explaining his impatience, "and the seniors do not like to be interrupted when they're eating." When we arrive, Weiner is in the building before I can get out of my seat belt. He's made it with a few minutes to spare; the old folks are still playing Pictionary.

As Weiner is invited to try his luck at the easel, a tall, thin black man shouts a now-familiar greeting: "Hey, I saw you on TV!"

"What did you see me on, *Love Connection*? *America's Most Wanted*?" asks Weiner.

"*Survivor*!" one of the elderly ladies offers.

"*Survivor*—exactly. You have no idea how close you are, sweetie. You have no idea."

"I have this older district, and that's probably for the better," Weiner says later. "On many issues, I feel a stronger sense of connection with people of my grandmother's generation than I do with my card buddies." That connection could be more a product of electoral calculation than heartfelt affinity; he is a career politician, after all. But watching Weiner work this senior center, and the next one, I'm struck by how genuine he seems. "He truly enjoys this. This is what he lives for. He's just one of those guys who like to be *in* it," says Jon Stewart, host of *The Daily Show*, who has been close with Weiner since the two lived in the same summer house in Dewey Beach in 1987. "It's odd that we get along," Stewart adds. "I'm pretty cynical; he really believes in this stuff. Actually, you know what? I *don't* like him."

SINCE WEINER CAN'T OPENLY ADMIT TO ASPIRing for a Senate seat—not with Hillary Clinton and his former mentor in his way—he consistently cites another goal: Matching the run of Representative Manny Celler, who represented his patch of Brooklyn for 40 years. Certainly, Weiner has demonstrated the requisite willingness to put the duties of his office above all else. Last spring, Weiner's older brother, Seth, was killed in a hit-and-run accident. While sitting shivah, the congressman received a call from President Clinton, who wanted to offer condolences, and also to remind Weiner that his support was needed on an imminent vote. Weiner flew to D.C. in time to say "yes" to free trade with China, then jetted back to Brooklyn to rejoin his family.

Not that Weiner wouldn't mind a little more power: "It's been a long time since the city has had a chairman of a full committee," he says. "Admittedly, I'm about twenty years away from that. But I plan to be around here for a while." Unless, of course, he opts for the one other political job that appeals to him; while he says "there's no 'Draft Weiner' movement anywhere on the horizon," he also won't rule out a run for mayor eventually. "If you get up in the morning, and you look out the window and see things that you want to fix, congressman is a pretty good job to have," he says. "But when you're mayor, you can fix some of those same problems with a single phone call, before you even make it to the office."

Weiner says his relationship with the current mayor improved substantially once he got to Washington because he's on the House Judiciary Committee and is a tough-on-crime, law-and-order Democrat.

His relationship with the next mayor, Michael Bloomberg, got off to an awkward start after Weiner's staff made copies of *The Portable Bloomberg* available to the press during the campaign. But Weiner said he and the mayor-elect have buried the hatchet. When he saw Bloomberg in Washington recently, he says he cracked, "So apparently you *do* travel through Queens," a reference to one of Bloomberg's quotes in the booklet, and Bloomberg laughed and took it in stride.

So what do the cards hold for Weiner? In the immediate future, New York will lose two congressional seats in the redistricting process that follows every census. The conventional wisdom holds that one will be carved out of upstate Republican strongholds, the other from Democratic territory in the city or its suburbs. Weiner's seat, say the experts, will likely remain intact; a party insider predicts that the congressman may even find himself presiding over a slightly higher proportion of Jewish voters once the new lines are drawn next summer.

"If God is good to him," says Sheinkopf, "he can last as long as he wants." ■

IN BRIEF

• **Ruby's Bucket of Blood** (DECEMBER 1; 8 TO 10 P.M.; Showtime), with Angela Bassett as the proprietor of a Louisiana-bayou juke joint in 1960 who falls in troublemaking love with white-boy singer Kevin Anderson, is based on Julie Hébert's adaptation of her own play. While Bassett, as usual, is splendid, it really should have been an opera.

• **Brian's Song** (December 2; 7 to 9 P.M.; ABC), a remake of the 1971 TV movie about the white football player who befriends his more talented black teammate before dying of cancer, stars Sean Maher instead of James Caan as Brian Piccolo, Mekhi Phifer instead of Billy Dee Williams as Gale Sayers, and Ben Gazzara instead of Jack Warden as coach George Halas of the Chicago Bears. It's just as much a weepie now as it was then, and just as sweet too.

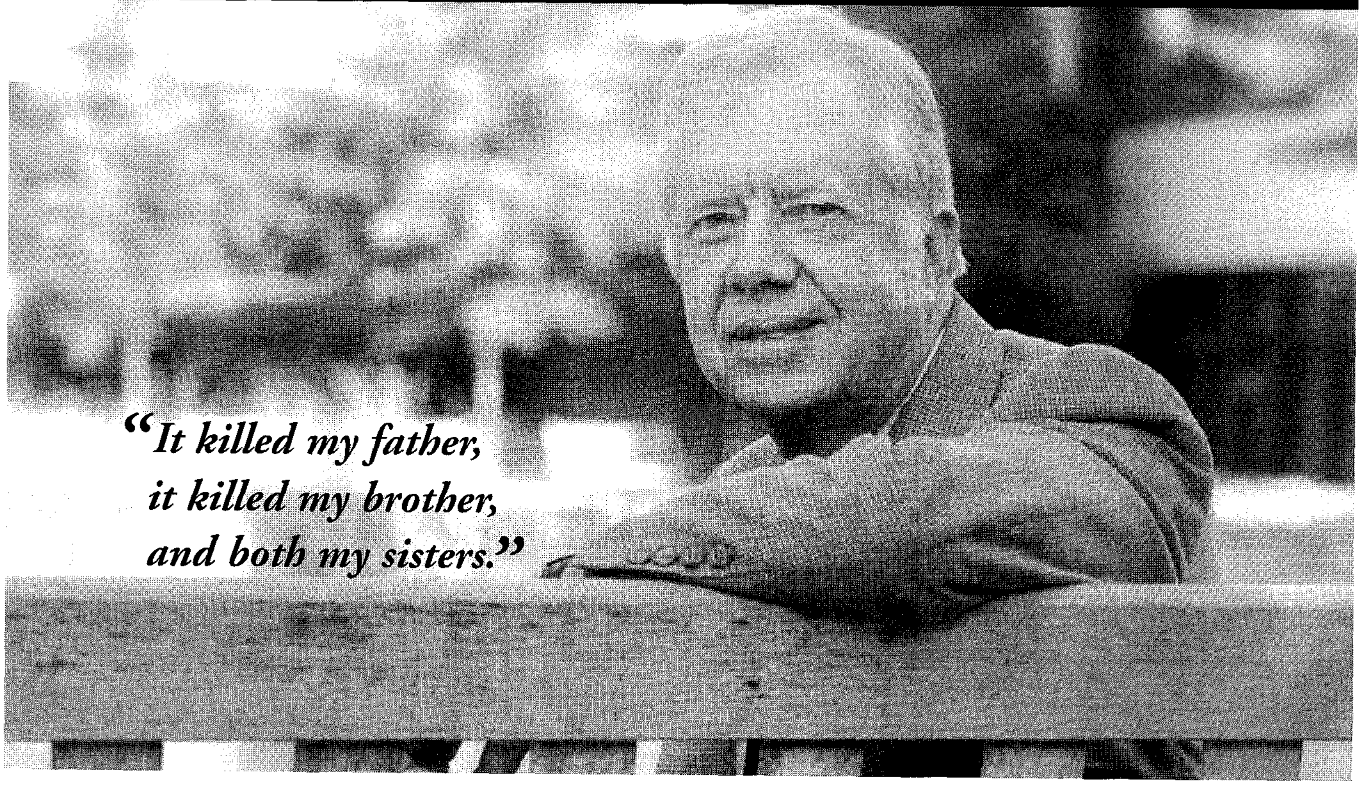
• **The Lost Battalion** (December 2; 8 to 10 P.M.; A&E) stars Rick Schroder as the young Army major, a Harvard-educated New York lawyer, who led slightly more than half of his men out of the Argonne Forest in World War I in spite of the military command that left them there almost on purpose. Trench warfare shot through a khaki-colored lens.

• **Call Me Claus** (December 2; 8 to 10 P.M.; TNT) puts Whoopi Goldberg in charge as a producer at a home-shopping cable network who is more surprised than we are that she's been destined since childhood to take over for Santa Claus (Sir Nigel Hawthorne!) when, after 200 years on the job, he at last reaches mandatory retirement age. With Brian Stokes Mitchell and Victor Garber also trying a little too hard.

• **Jim Henson's Jack and the Beanstalk: The Real Story** (December 2 and 4; 9 to 11 P.M.; CBS) would have us believe that when the original Jack stole the treasure and killed the giant, he helped establish the family fortune that would finance a multinational corporation indifferent to the safety of its workers, the health of the environment, and the betterment of the race. His great-great-great greedhead grandson, Matthew Modine, will have to pay the price for this, even if that price includes Mia Sara, Vanessa Redgrave, Richard Attenborough, Daryl Hannah, and (with a sort of German accent that tips us off to his evil agenda) Jon Voight. Mixed messages—blood guilt *and* revenge fantasies—but you'll have a moderate amount of fun sorting them out. ■

John Leonard's reviews can be read online at www.nymetro.com/archive/leonard.

PANCREATIC CANCER: 4TH LEADING CAUSE OF CANCER DEATHS



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RESTAURANTS HAL RUBENSTEIN

Star Fish

At Citarella's long-awaited restaurant, chef Brian Young makes the best of the purveyor's bounty from the sea—though sometimes he casts his net a bit *too* wide.

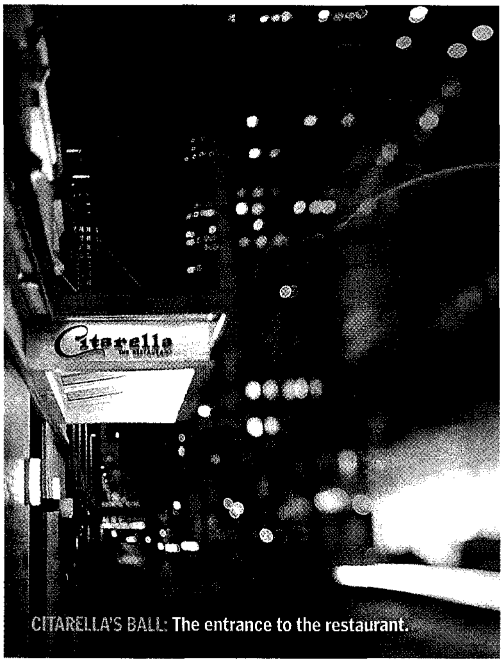
JUDGING BY THE LINE SNAKING outside Citarella's Third Avenue outpost last Wednesday, you would've thought it was screening *Harry Potter* at the deli counter. There's wizardry of a different sort inside. Although many epicurean food shops have aggressively added locations while slyly subtracting quality, the integrity and accommodation that marked Citarella's beginnings—when Joseph Gurrera opened his first day-boat-fresh seafood store—have been reaffirmed with each expansion.

So naturally, when **Citarella** announced plans for its first seafood restaurant in Rockefeller Center back in the fall of 2000, its followers got as revved up as Isaac Mizrahi would be if he were handed his weight in taffeta. However, Mizrahi could have hand-stitched an entire mummers' parade while we've dog-paddled in anticipation. Even after service began, Brian Young's menu carried a "lay off, we're not quite ready" preview discount for so long that Citarella started to remind me of those "pre-Broadway" comedies that never dare come east of the Walnut Street Theatre in Philadelphia.

Finally, dishes are at full price. Citarella is ready to let you go fish. There are beauties to be caught, starting with sliced geoduck clam vibrantly splashing around in hot-pepper oil. Airily breadcrumb-dusted and sautéed oysters engage an enthralling trio of sea urchin, fennel, and briny caviar rémoulade. A suspiciously simple pairing of sweet chopped beets and goat cheese acquires an air of mystery in a cloak of truffle oil. Propelled by ambition and talent, Young (an alum of Le Bernardin and Pop) is making the most of his access to Gurrera's superior resources.

Citarella
1240 Sixth Avenue, at 49th Street (212-332-1515).

But such wide-netted experimentation doesn't always yield a great catch of the day. While wild hamachi with scallion, radish, and ginger dashes madly across your senses, Spanish mackerel laden with a blend of soy and truffle oil capsizes taste buds. Young has tried at least two different lobster appetizers and one entrée, and neither could match the crunch of his irresistible, now out-of-season soft-shell-crab tempura. The current crab soup is the best liquid potion offered yet, and there is an imposing sushi menu at lunch.


CITARELLA'S BALL: The entrance to the restaurant.

Such range is impressive, yet also slightly lacking in focus. Outside the kitchen other details have yet to converge in harmony. The staffers are informed and self-effacing, but they don't work as a team. The décor suffers from a similar dissonance. The landmark status of Citarella's four-story residence is an immutable obstacle, but unfortunately, several solutions, like the entrance, are unexpectedly graceless. Once winter comes, prepare to chatter like an orphan in a storm when that elevator from the dining area opens directly opposite the front door. Upstairs, designer David Rockwell has delivered comfortable seating, pleasing acoustics, and porthole-shaped dioramas of seashells and starfish that ring the room like blown bubbles. Yet the space is neither invigorating nor warm. The blond wood walls appear inspired by a conference room in the U.N.; and though the glinting oyster-white walls are meant to evoke the interior of a yacht, they reminded me of the inside of a motor home.

But an RV kitchen could never produce Young's delicate pink snapper with cauliflower purée, the confident simplicity of his grilled branzino in ginger with bok choy, or derive such sweetness out of grilled pompano in a horseradish-spiked soy relish.His audacity sometimes falls flat. Maybe it's the bacon, but tuna tastes more *sans* than *au* poivre. Take my advice, keep on walking past that Chilean bass in oxtail sauce. His halibut baked in ginger and chive over a lentil stew, however, is hearty and cold-weather-ready, and his sautéed skate is appealing in a sage lemon broth.

Young has found a kindred spirit in William Yosses, his pastry chef. While the proposition of risk-taking desserts is always a scary one, the nervy Yosses's Pavlova meringue with fruit sorbets and his lemon-raspberry soufflé in verbena sauce are far more agreeable than esoteric. In fact, his warm vanilla cake, fig napoleon, and warm chocolate-chestnut brioche pudding are simply yummy. Alas, even his valiant attempts to transform Japanese desserts into something palatable cannot eradicate their core of gummy inaccessibility.

It's no surprise that Citarella is trying to reach for the stars. For a restaurant to succeed, however, consistency must come first. Citarella can do its name proud. It just has to get its feet firmly on the ground. ■

Citarella, 1240 Sixth Avenue, at 49th Street (212-332-1515). Lunch, Mon.-Fri. 11:30 A.M.-2:30 P.M.; dinner, Mon.-Sat. 5:30-11 P.M., Sunday 5-10 P.M. Sushi bar Mon.-Sat. noon-1 A.M. Appetizers, $9 to $23; entrées, $26 to $37. All major credit cards.

Previous weeks' restaurant reviews can be read online at www.nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

Edited by Ben Kaplan

This Week's Releases

ABCD
Writer-director Krutin Patel's film centers around an Indian family—a traditionalist widower (Madhur Jaffrey), a rebellious daughter (Sheetal Sheth), and a thoughtful son (Faran Tahir)—readjusting to life after a move to New York. (1 hr. 5 mins.: NR) • Opens 11/30.

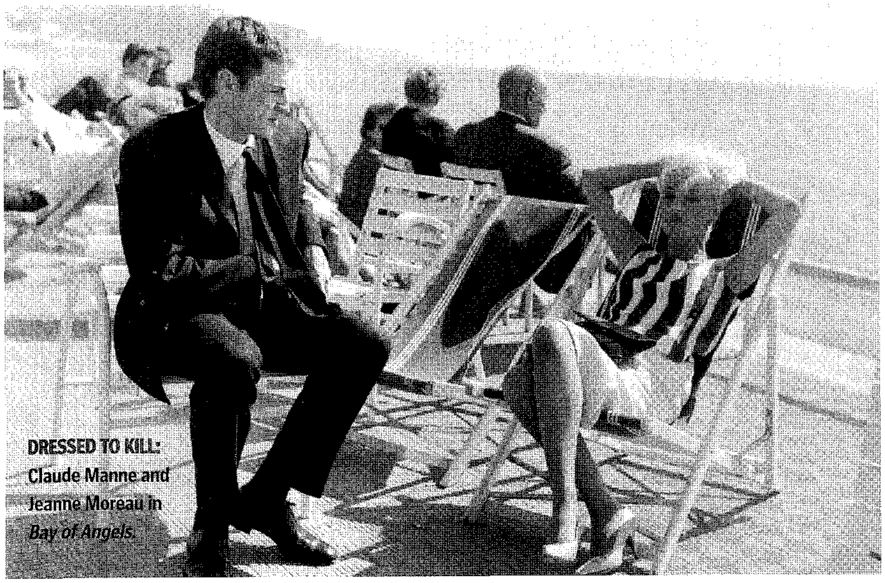
The Affair of the Necklace
Hilary Swank plays Jeanne de La Motte-Valois, a real-life eighteenth-century French aristocrat who was orphaned at birth and struggled to prove her noble descent. Directed by Charles Shyer; with Joely Richardson and Jonathan Pryce. (1 hr. 56 mins.: R) • Opens 11/30.

Bay of Angels
A new 35-mm. print of director Jacques Demy's 1963 film about a downbeat gambler (Claude Mann) who takes up with a dangerous minx (Jeanne Moreau). In French, with English subtitles. (1 hr. 19 mins.: NR) • Opens 11/30.

Behind Enemy Lines
Director John Moore's debut stars Gene Hackman as a wounded Air Force commander who aborts a mission in Bosnia to save his captured young charge (Owen Wilson). (1 hr. 45 mins.: PG-13) • Opens 11/30.

The Independent
Stephen Kessler (*National Lampoon's Vegas Vacation*) co-wrote and directed this mockumentary about Morty Fineman, a prolific Hollywood B-movie director played by Jerry Stiller. With Janeane Garofalo and Max Perlich. (1 hr. 24 mins.: R) • Opens 11/30.

Porn Star: The Legend of Ron Jeremy
Director Scott J. Gill's debut, a documentary about the infamous porn star Ron Jeremy, features interviews with Larry Flynt and, memorably, Ron's physicist dad. (1 hr. 20 mins.: NR) • Opens 11/30.


DRESSED TO KILL: Claude Manne and Jeanne Moreau in *Bay of Angels.*

New Films

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls, and as a Zorro-like avenger. Jeunet's technique is antic enough to please Chuck Jones, but he doesn't have the simplicity of soul to make the happily-ever-after conceit sing. Still, treacle this inventive deserves some kind of prize. (Rainer; 11/12) (2 hrs.; R) • 1; 24; 48; 51; 65.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett. Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 27.

Bangkok Dangerous
Twin brothers Oxide and Danny Pang write and direct this Asian-gangster picture. The gimmick? A deaf-mute hit man at large on the streets of Thailand. (1 hr. 45 mins.; NR) • 7.

Black Knight
Martin Lawrence is a miniature-golf employee miraculously transported to the Middle Ages. With Tom Wilkinson; directed by Gil Junger (*10 Things I Hate About You*). (1 hr. 35 mins.; PG-13) • 8; 9; 11; 25; 27; 40; 41; 42; 45; 46; 47; 50; 52; 53; 54; 55; 56; 57; 59; 60; 62; 63; 64; 66; 71; 73; 74; 75; 77.

Burnt Money
Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 7.

★ The Devil's Backbone
The new horror film from the extravagantly talented Mexican director Guillermo Del Toro isn't quite as lushly amazing as his *Cronos* or *Mimic*, but it's still creepy. Set in an orphanage in the waning days of the Spanish Civil War, it somehow blends agit-prop Marxism with ghoulishness without seeming silly. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 27; 38.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 67.

Domestic Disturbance
John Travolta as a divorcé whose 11-year-old becomes Vince Vaughn's charge. Directed by Harold Becker (*Sea of Love*). (1 hr. 28 mins.; PG-13) • 12; 13; 14; 20; 27; 31; 39; 40; 45; 46; 47; 52; 54; 55; 59; 60; 61; 62; 69; 72; 75; 77.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. (Rainer; 10/8) (1 hr. 49 mins.; R) • 15.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 2; 15.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 2.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anais and her considerably prettier 15-year-old sister, Elena, play out the pettiness and sympathies of siblinghood. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6.

The Fluffer
Gay-porn director Wash West wrote and co-directed (with Richard Glatzer) this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; R) • 6.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 2; 16; 65.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 10; 15; 27.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. With Steve Buscemi. (1 hr. 41 mins.; R) • 94.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Happenstance
Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • 3; 22.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's bestseller lacks transcendence. As Harry, the fabulous boy wizard at Hogwarts School of Witchcraft and Wizardry, Daniel Radcliffe looks the part but is pinched and inexpressive; better is the rust-haired Rupert Grint as his cohort Ron Weasley, and Maggie Smith and Richard Harris as Hogwarts professors. (Rainer; 11/19) (2 hrs. 22 mins.; PG) • 8; 10; 13; 14; 20; 29; 31; 37; 40; 41; 42; 44; 45; 46; 47; 49; 50; 51; 52; 53; 54; 55; 57; 58; 59; 60; 62; 63; 64; 66; 68; 72; 73; 74; 75; 76; 77.

Heist
David Mamet wrote and directed this spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls off one last job. Mamet is in love with conmanship, but there may be one too many grifts going on here. Ultimately, Mamet may have conned himself. (Rainer; 11/12) (1 hr. 47 mins.; R) • 5; 12; 13; 14; 15; 27; 28; 44; 45; 49; 52; 54; 55; 58; 62; 64; 73; 74; 75; 77.

Ground Rules These synopses, where noted, are considered versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 79.**

PHOTOGRAPH BY RAYMOND CAUCHETIER/CINE-TAMARIS.

I Remember Me
Documentarian Kim Snyder, who has chronic-fatigue syndrome, crisscrossed the country for four years interviewing others afflicted with the same disease. (1 hr. 14 mins.; NR) • 7.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei, Nick Stahl, and William Mapother, are well served by Field's principled indulgence. It's an intelligent thriller about what we are capable of in the name of hatred and of love. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 38.

Intimacy
Patrice Chereau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 2.

Profile

Stiller Time

When director Steven Kessler offered Jerry Stiller the lead in **The Independent**, a comedy about a persistent if questionably talented filmmaker, it came out as a backhanded compliment. "He said, 'I want you to play Morty Fineman, a guy who's made 427 pictures but hasn't been acknowledged,' " Stiller, 74, says over matzo-ball soup at the Carnegie Deli. "I said, *Why me?* 'Because I thought you'd identify,' he said." Turns out, though, that Kessler was right. "I felt a connection," Stiller says of the role he took shortly after wrapping *Seinfeld*, where he'd made a national hero of the impossibly belligerent Frank Costanza. "Television was wonderful, but actors want to be on the big screen." *The Independent* is a frolicking homage to Hollywood, splicing Morty's grade-Z early work with mock footage of his last stand, an "important" yet underfinanced art film about a serial killer. Stiller, for his part, spent years at the edges of movie-stardom, acting in the theaters of Greenwich Village and the Lower East Side and performing Shakespeare with Joseph Papp in Central Park before forming Stiller and Meara, the comedy team that made him and wife Anne Meara into household names. (Meara and both of their children, Amy and superstar Ben, also appear in *The Independent*.) Even working alongside the likes of George C. Scott hasn't done much to leave him jaded: "This need to throw my soul out there never leaves me," Stiller says, turning unexpectedly profound. "Besides, I haven't learned how to do anything else." *The Independent* opens November 30. (See "This Week's Releases.") B.K.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 15; 22.

★ Jung (War) in the Land of the Mujaheddin
A documentary about Gino Strada, a Roman surgeon trying to open a hospital in Afghanistan. A timely film about the horrors of war. (1 hr. 56 mins.; NR) • 3.

K-Pax
Kevin Spacey is a mental patient who thinks he's from another planet and Jeff Bridges is the psychiatrist he bonds with. Unintentionally silly in that uplifting way that Hollywood is prone to. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 14; 15; 26; 39; 51; 65.

King of the Jungle
John Leguizamo plays a streetwise retarded New Yorker in the latest from writer-director Seth Zvi Rosenfeld (*A Brother's Kiss*). With Rosie Perez, Rosario Dawson, and Annabella Sciorra. (1 hr. 25 mins.; R) • 2; 61.

★ La Ciénega
This first feature from the Argentine Lucretia Martel is a waywardly artful extended-family drama. It's vignette-thin, but Martel's sensibility—lush yet wry—is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 94.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • 5; 9; 15; 16; 25; 44; 55; 61.

Lola
New 35-mm. print of director Jacques Demy's 1961 debut film about various liaisons in after-dark France. In French, with English subtitles. (1 hr. 30 mins.; NR) • 4.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in northern California in 1949, is a hollow experience. Billy Bob Thornton plays a near-catatonic barber; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 5; 14; 15; 23; 30; 44; 48.

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 19; 20; 25; 37; 39; 40; 41; 42; 45; 46; 47; 50; 51; 52; 53; 54; 55; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 68; 72; 74; 75; 76; 77.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much is moribund, a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 2; 10; 15; 18; 38.

Novocaine
Writer David Atkins's directorial debut stars Steve Martin as an unraveling dentist. With Elias Koteas, Laura Dern, and Helena Bonham Carter. (1 hr. 35 mins.; R) • 1; 44.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 8; 13; 14; 20; 31; 39; 40; 45; 46; 47; 52; 54; 55; 59; 62; 64; 71; 72; 73; 77.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 15.

Out Cold
A slacker attempts to make good by opening his own snowboarding park at a posh Colorado mountain resort. Directorial debut of Emmett and Brendan Malloy. (1 hr. 28 mins.; PG-13) • 2; 11; 13; 25; 39; 45; 47; 58; 61; 62; 69; 75; 77.

Punks
Ian Polk's debut film is a romantic comedy about gay African-American men. (1 hr. 44 mins.; NR) • 6.

Riding in Cars With Boys
Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 15; 22.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 15; 17; 39.

Shallow Hal
The new Farrelly brothers bad-taste comedy stars Jack Black as a randy jerk and Gwyneth Paltrow as the porcine do-gooder he is hypnotized into seeing as a babe. Some good gross-out invention, but too heartfelt by half. Do we really need the Farrellys to champion inner beauty? (Rainer; 11/19) (1 hr. 54 mins.; PG-13) • 8; 9; 10; 15; 28; 34; 35; 36; 45; 47; 52; 54; 55; 59; 62; 64; 66; 72; 73; 74; 75; 76; 77.

Sidewalks of New York
As usual, Edward Burns writes, stars, and directs, this time in a romantic comedy with an ensemble cast: Stanley Tucci and Heather Graham are couple No. 1; David Krumholtz and Brittany Murphy are couple No. 2; Rosario Dawson and Burns bring up the rear. (1 hr. 40 mins.; R) • 5; 9; 12; 27; 33; 44; 51; 65; 69.

The Simian Line
Director Linda Yellen's film about four couples who, on Halloween night, meet a fortune teller (Tyne Daly), who predicts doom for one of the relationships. With Eric Stoltz, Cindy Crawford, and William Hurt. (1 hr. 40 mins.; R) • 2; 22.

Spy Game
Robert Redford is a CIA agent counting the minutes until his retirement—and then his protégé (Brad Pitt) is wrongly imprisoned overseas, accused of being a spy. Directed by Tony Scott (*Enemy of the State*). (1 hr. 55 mins.; R) • 5; 12; 13; 14; 31; 36; 44; 45; 46; 47; 49; 52; 54; 55; 57; 59; 60; 62; 64; 66; 70; 72; 74; 75; 76; 77.

★ Tape
Richard Linklater's film is set entirely in a dingy motel room and stars Ethan Hawke and Robert Sean Leonard as reunited high-school friends, and Uma Thurman as the ex-girlfriend who may have been date-raped by one of them senior year. It's an amazingly fluid and hyper-charged experience, extremely well acted. (Rainer; 11/5) (1 hr. 28 mins.; R) • 1; 15; 38.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray

PHOTOGRAPH COURTESY OF ARROW ENTERTAINMENT.

Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 15; 47; 54; 62; 69; 77.

★ Training Day

Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. Both performers are crackerjack and the film, directed by Antoine Fuqua, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 20; 54.

★ Va Savoir

Jacques Rivette's romantic roundelay is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two and a half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 3; 67.

★ Waking Life

Richard Linklater has made a one-of-a-kind movie. A live-action digital video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. Most of the people in the film go on about the nature of reality, but the results are anything but a snore. One of the very best of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 15; 38; 48; 67.

The Wash

Snoop Dogg and Dr. Dre as a hip-hop Odd Couple in an L.A. car wash. Directed by D.J. Pooh. (1 hr. 31 mins.; R) • 13; 15; 40; 41; 45; 46; 47; 52; 54; 56; 57; 69; 71.

Zoolander

Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. Jerry Stiller, in a funny cameo, plays an old-time agent. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 22; 30.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; The Devil's Backbone; In the Bedroom; Novocaine; Tape

2. CC Village East
189 Second Ave. (212-529-6799) • Donnie Darko; The Endurance: Shackleton's Legendary Antarctic Expedition; Focus; From Hell; Intimacy; King of the Jungle; Moulin Rouge; Mulholland Drive; Out Cold; The Simian Line

3. Cinema Village
22 E. 12th St. (212-924-3363) • Grateful Dawg; Happenstance; Jung (War) in the Land of the Mujaheddin; Va Savoir (See also "Museums, Societies, Etc.")

4. Film Forum
209 W. Houston St. (212-727-8110) • Lola; Trembling Before G-d; The Way We Laughed (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Heist; Life as a House; The Man Who Wasn't There; Sidewalks of New York; Spy Game

6. Quad Cinema
34 W. 13th St. (212-255-8800) • Burnt Money; Fat Girl; The Fluffer; Punks

7. The Screening Room
54 Varick St. (212-334-2100) • Bangkok Dangerous; Chop Suey; I Remember Me; Our Lady of the Assassins (See also "Museums, Societies, Etc.")

8. UA Union Square
13th St. and Broadway (212-253-2225) • Black Knight; Harry Potter and the Sorcerer's Stone; K-Pax; Monsters, Inc.; The One; Shallow Hal; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Black Knight; Life as a House; Shallow Hal; Sidewalks of New York

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • From Hell; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Mulholland Drive; Shallow Hal

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Black Knight;

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Out Cold

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Domestic Disturbance; Heist; Sidewalks of New York; Spy Game

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Out Cold; Spy Game; The Wash

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; K-Pax; The Man Who Wasn't There; Monsters, Inc.; The One; Spy Game

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Don't Say a Word; Donnie Darko; From Hell; Heist; Iron Monkey; K-Pax; Life as a House; The Man Who Wasn't There; Mulholland Drive; The Others; Riding in Cars With Boys; Serendipity; Shallow Hal; Tape; 13 Ghosts; Waking Life; The Wash

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life as a House; Monsters, Inc.

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Serendipity

18. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Monsters, Inc.

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Training Day

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Titanic

22. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Happenstance; Iron Monkey; Riding in Cars With Boys; The Simian Line; Zoolander

23. New York Twin
220 E. 59th St. (212-505-CINE#590) • The Man Who Wasn't There

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Black Knight; Life as a House; Monsters, Inc.; Out Cold

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • K-Pax

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Black Knight; The Devil's Backbone; Domestic Disturbance; From Hell; Heist; Sidewalks of New York

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Heist; Shallow Hal

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Harry Potter and the Sorcerer's Stone

30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • The Man Who Wasn't There; Zoolander

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; The One; Spy Game

32. National Museum of the American Indian
One Bowling Green (212-825-6914) • Dead Man

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Sidewalks of New York

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Moulin Rouge; Shallow Hal

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Shallow Hal

36. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Shallow Hal; Spy Game

37. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • The Devil's Backbone; In the Bedroom; Mulholland Drive; Tape; Waking Life

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Domestic Disturbance; K-Pax; Monsters, Inc.; The One; Out Cold; Serendipity

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; The Wash

41. New Coliseum
701 W. 181st St. (212-740-1545) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The Wash

42. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

43. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; The Endurance: Shackleton's Legendary Antarctic Expedition; Into the Deep; Mysteries of Egypt

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Harry Potter and the Sorcerer's Stone; Heist; Life as a House; The Man Who Wasn't There; Novocaine; Sidewalks of New York; Spy Game

Bronx

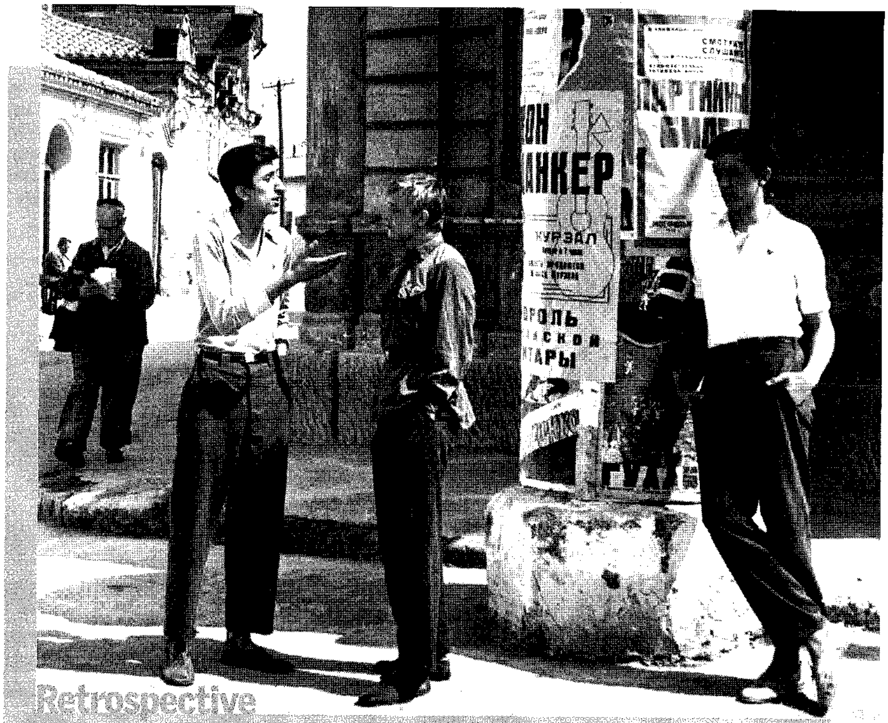
45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; The Wash

46. Concourse Plaza
214 E. 161th St. (718-588-8800) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Spy Game; The Wash

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; 13 Ghosts; The Wash

Brooklyn

48. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Amélie;



Retrospective

Way Back in the U.S.S.R.

The New Wave didn't wash over just France. As the movies of **Soviet Sixties**, a twelve-film festival at BAMcinématek, show, its ripple effect went right through the Iron Curtain, where, after the fall of Stalin, Russian filmmakers quietly absorbed stylistic quirks—and even ideology—from the decadent West. Mikhail Romm's *Nine Days in One Year* was shot on location in an underground missile lab and is about two ideologically opposed atomic-bomb engineers; Mikhail Kalik's *Goodbye, Boys* (pictured), is about three wistful teenagers lolling the summer away before their military enlistment begins; *Brief Encounters,* Kira Muratova's erotic film about a folk singer, his wife, and their housekeeper, was banned for twenty years. Opens December 3. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF SEAGULL FILMS.

The Man Who Wasn't There; Waking Life (See also "Museums, Societies, Etc.")

49. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • Harry Potter and the Sorcerer's Stone; Heist; Spy Game

50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

51. Cobble Hill Cinema
265 Court St. (718-596-9113) • Amélie; Harry Potter and the Sorcerer's Stone; K-Pax; Monsters, Inc.; Sidewalks of New York

52. Court Street 12
106 Court Street (718-246-7469) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game; The Wash

53. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

54. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game; 13 Ghosts; Training Day; The Wash

55. Pavilion
188 Prospect Park West (718-369-0838) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Life as a House; Monsters, Inc.; The One; Shallow Hal; Spy Game

56. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Black Knight; The Wash

57. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Spy Game; The Wash

58. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Out Cold

59. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Shallow Hal; Spy Game

Queens

60. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Spy Game

61. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Domestic Disturbance; King of the Jungle; Life as a House; Monsters, Inc.; Out Cold

62. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; 13 Ghosts

63. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

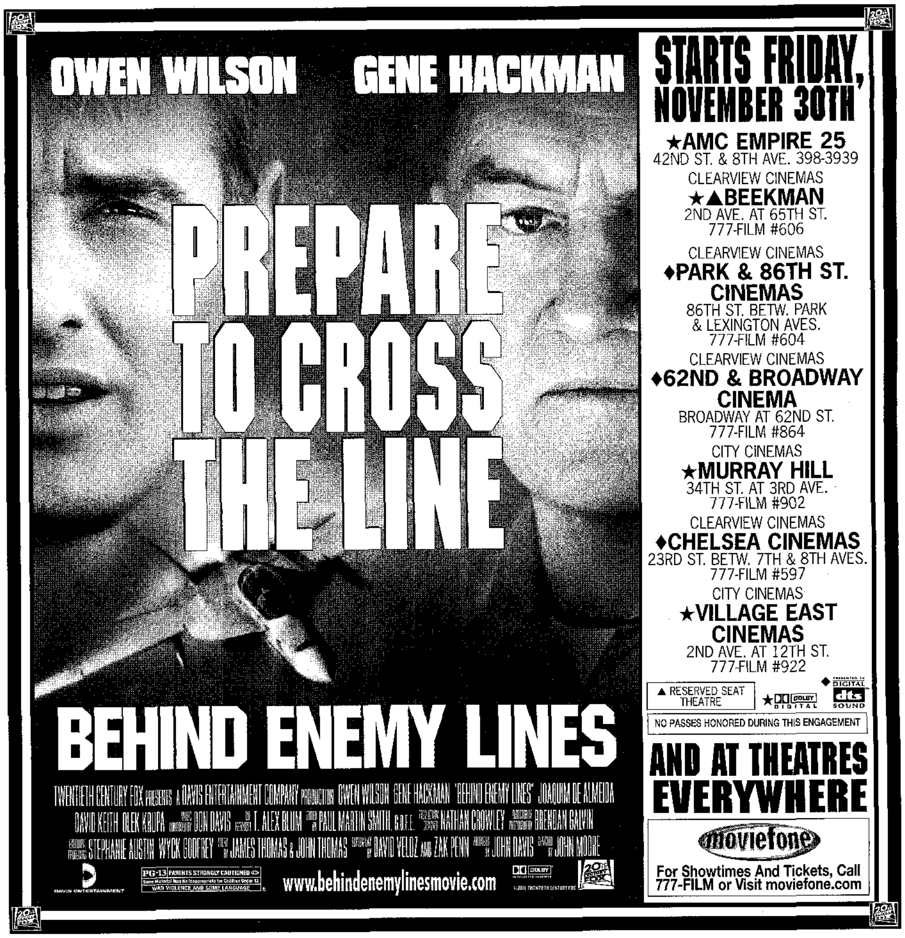
64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Black Knight; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Focus; K-Pax; Monsters, Inc.; Sidewalks of New York

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Shallow Hal; Spy Game

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Divided We Fall; Innocence; Va Savoir; Waking Life

68. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.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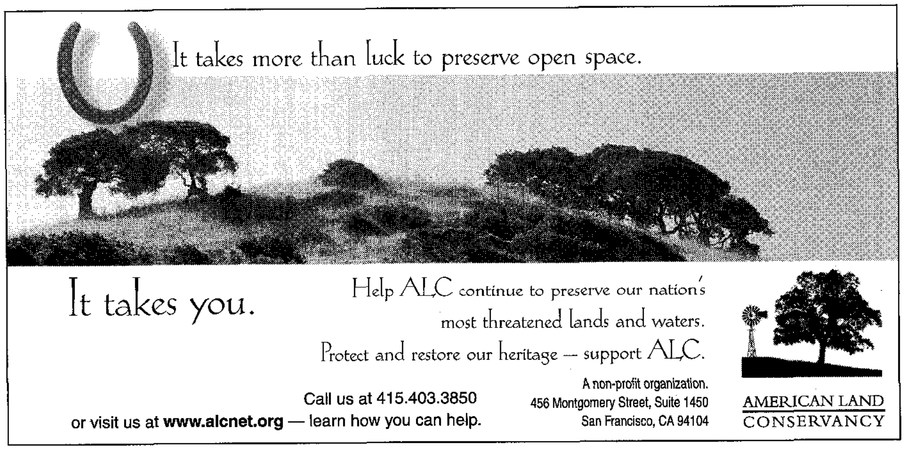
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69. UA Astoria
28-60 Steinway St. (718-726-1279) • Domestic Disturbance; Moulin Rouge; Out Cold; Sidewalks of New York; 13 Ghosts; The Wash

70. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Spy Game

71. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Black Knight; The One; The Wash

72. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Shallow Hal; Spy Game

73. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Black Knight; Harry Potter and the Sorcerer's Stone; Heist; Moulin Rouge; The One; Shallow Hal

74. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Black Knight; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Shallow Hal; Spy Game

Staten Island

75. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Out Cold; Shallow Hal; Spy Game

76. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Shallow Hal; Spy Game

77. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Moulin Rouge; The One; Out Cold; Shallow Hal; Spy Game; 13 Ghosts

Museums, Societies, Etc.

78. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Master Class: The Art of Film Editing." 12/1: *Crouching Tiger, Hidden Dragon* (2000). 12/2: *Beloved* (1998). 12/8: *The Silence of the Lambs* (1991). 12/9: *The Sixth Sense* (1999).

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Soviet Sixties: Twelve Masterpieces from the Russian New Wave." 12/3: *Nine Days in One Year* (1961). 12/4: *Heat* (1963). 12/6: *No Ford in the Fire* (1967). 12/7: *Brief Encounters* (1967). "Fritz Lang Retrospective." 11/28: *Metropolis* (1931).

80. The Cantor Film Center
36 E. 8th St. (212-375-8116); $8. • 12/1: *On Orientalism* (1998); *People and the Land* (1997).

81. Church of St. Paul the Apostle
415 W. 59th St. (212-265-3495); $10. • 12/1: *King of Kings* (1927).

82. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 11/27-11/30: *Wings of Desire* (1988).

83. Cinema Village
22 E. 12th St. (212-924-3363); $9.00 • "Old School Kung Fu Fest 2001." 11/29: *Dreadnaught* (1981). 11/30: *Crippled Avengers* (1978).

84. Columbia University
Miller Theater, Broadway and 116th St. (212-854-4482); $8. • 12/5: *La Buche* (2000).

85. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Jacques Demy." 11/27-11/29: *Lola* (1961). 11/30-12/13: *Bay of Angels* (1963).

86. Gen Art Amplified: Music Film Festival
66 3rd Ave., at 11th St. (212-971-4520), $25 (includes open-bar party). • 11/28: *Strumpet* (2001); *Mule Skinner Blues* (2001). 11/29: *Down and Out With the Dolls* (2001); *Big Bad Love* (2001).

87. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $8. • "Brazil on Screen." 11/28: *It's Not All True* (1986). 11/30: *It's All True* (1993). 12/5: *Carnaval Atlantida* (1953).

88. Makor
35 W. 67th St. (212-601-1000); $9. • 12/4: *Dewey Time* (2001).

89. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Taviani Brothers Retrospective." 11/27: *Kaos* (1984); *You Laugh* (1998). 11/29: *Elective Affinities* (1996); *Resurrection* (2001). 11/30: *Marriage Outlaws* (1963); *A Man for Burning* (1962).

90. National Museum of the American Indian
1 Bowling Green, between State and Whitehall Sts. (212-514-3737); free. • "Discussion With Director Jim Jarmusch." 11/29: *Dead Man* (1995). 12/1: *Dead Man* (1995); *Two Grey Hills* (2001).

91. Ocularis
70 N. 6th St. (718-388-8713); $5. • "Silent Film/Live Sound." 12/2: *Salomé* (1923); *The Fall of the House of Usher* (1928).

92. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); $8 • 11/28: *Wives* (1975). 12/5: *Babette's Feast* (1987).

93. The Screening Room
54 Varick St. (212-334-2100); $10 ($6 for Sunday brunch patrons). • "World AIDS Day." 12/1: *Nkosi* (2001); *Overcoming Our Fears* (2001).

94. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9, $6 for seniors. • "Snowy Settings With Charlie Chaplin & Our Gang." 12/1: *Good Cheer* (1926); *The Gold Rush* (1925). "The Den of Injustice." 12/3: *The Man in the Glass Booth* (1975).

Festival

The Kindest Cut

"Film editing becomes richer by the accretion of detail," says Carol Littleton, editor of *E.T.*, which landed her an Oscar, and *Beloved*, which is screening at **Master Class: The Art of Film Editing**, a series of six movies and discussions with each of their editors at the American Museum of the Moving Image. Also on the program: Bob Fosse's *Lenny*, edited by Alan Heim, who's worked with Mel Brooks and John Hughes; Warren Beatty's *Reds* (Beatty, pictured, with Diane Keaton), edited by Dede Allen; and *The Silence of the Lambs*, edited by Craig McKay. "A half a second in where we place sound or composition; choosing shots, performances—that's our job," Littleton says. "Anything to make a story as precise and artistic as possible." Opens December 1. (See "Museums, Societies, Etc.")

Trailers

KISS MY HARASSMENT Sandra Bullock and **Hugh Grant** (pictured) are headed to Manhattan in February to start shooting an as-yet-untitled film for Castle Rock Entertainment; the romantic comedy chronicles the relationship between Bullock, a neurotic attorney, and her foppish boss (Grant); screenwriter **Marc Lawrence** (*Miss Congeniality*) makes his feature-directing debut, and Warner Bros. will distribute.

FRIGHT CLUB *Fight Club* author **Chuck Palahniuk**'s next novel to make it to the big screen (after the best-selling *Choke*) will be the cult favorite *Invisible Monsters*, which follows a disfigured fashion model as she goes on a journey with a transsexual in an attempt to make sense of her new life; first-time feature director **Jesse Peyronel** has bought the rights, and plans to adapt and direct it via his own Bounder Productions.

YES SHUE SAID YES Joseph Fiennes (pictured), **Sam Shepard**, and **Elisabeth Shue** have signed on to star in London-based Scala Entertainment's *Leopold Bloom;* in the film, which takes its name from the protagonist of *Ulysses*, Fiennes will play a man recently released from jail who goes on a quest to find his prison pen pal (whose mother is played by Shue), making amends with his own past in the process; UK TV-commercial director **Mehdi Norowzian** will direct from a script by **Massy** and **Amir Tadjedin**.

HEAVEN CAN'T WAIT *Charlie's Angels'* director, the annoyingly named **McG**, has agreed to return for the sequel (which as of yet has no other title than *Charlie's Angels 2*), now in development at Columbia Pictures; all three of the Angels from the first film—**Drew Barrymore, Cameron Diaz**, and **Lucy Liu**—are in talks to reprise their roles, and Barrymore will be returning as a producer through Flower Films. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

Edited by Logan Hill

Broadway

Previews and Openings

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 12/2 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
A revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Gina Gershon and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren as the feuding spouses in August Strindberg's classic drama. Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit, an unabashedly silly musical about a young bride-to-be and her single mom, is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man
Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact*, *The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Cast Change

Too Hot for TV!

Forced to take a brief break because of declining ticket sales, **The Rocky Horror Show** is booking some cameo power (à la *Seussical*) to boost the show through the holidays. Rosie O'Donnell isn't signed up yet, but Cindy Adams, Sally Jessy Raphaël, and Penn & Teller are all slated to do time as the tweedy narrator (Dick Cavett, the original, returns on December 26). Still, it's hard to imagine a more appropriate "actor" than trash-talk host Jerry Springer, who slips into that leather armchair from November 27 to December 2. "*Rocky Horror* is basically my show set to music," explains Springer, who last stepped onstage as a college junior. "Transvestites, family dysfunction—really, what's different? I think I'll be able to handle it, as long as they're shouting *Jer-ry! Jer-ry!*" (See "Broadway.")

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY FITZROY BARRETT/GLOBE PHOTOS.

Onstage

Hop on the Bus, Gus

Alongside the spooky Robert Wilson–Lou Reed collaboration *POEtry* (see page 63), Charles L. Mee will cap off his *Love* trilogy with a very big bang at BAM. **Big Love,** Mee's take on Aeschylus's tragedy *The Suppliant Women,* tracks Danaus's 50 daughters, who first leave their 50 lovers and then threaten to murder them all—all without breaking out into a Paul Simon song. *POEtry* runs November 27 to December 8 at the BAM Opera House. *Big Love* runs November 30 to December 9 at the BAM Harvey Theater. (See "Off Broadway.")

PHOTOGRAPH BY RICHARD TRIGG.

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity emcee narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérèse Raquin*, set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Boothe Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 12/4–12/8 at 7. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

Big Love
The Next Wave Festival stages the second work in Charles L. Mee's *Love* trilogy, an ambitious reinterpretation of *The Suppliant* by Aeschylus, in which 50 brides meet 50 lovers. An earlier Chicago production earned rave reviews. $20–$50. 11/30, 12/1, and 12/4–12/8 at 7:30, 12/2 and 12/9 at 3, 12/8 at 2. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

A Christmas Carol
The delightful annual tradition, begun by the late Mike Ockrent and carried on by his wife, director-choreographer Susan Stroman (*The Producers, Contact*), now stars a grizzled Tim Curry as Scrooge. $25.50–$91.50. Call for schedule. Through 12/27. • Theatre at Madison Square Garden, Seventh Ave. at 32nd St. (307-7171).

Roadside
This Tom Jones and Harvey Schmidt musical pays tribute to the Wild West. $45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. In previews for a 11/29 opening. Through 12/23. • York Theatre at St. Peter's, 619 Lexington Ave. (212-239-6200).

True Love
Charles L. Mee's *True Love*, an exploration of love set in a gas station, follows *First Love* and *Big Love* (opening soon at BAM). $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 11/27 opening. Through 1/20/02. • The Zipper, 336 W. 37th St. (212-239-6200).

What Goes Up
In this family-friendly performance, the Flaming Idiots perform comic gymnastics and make bologna sandwiches with their toes. $10–$40. Call for schedule. 11/30–1/13/02. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Now Playing

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick.* It's an all-too-rare instance of experimental theater where the experiment actually works. $35. Tues.–Sat. at 8, Sun. at 4. Through 1/13/01. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical
Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the mammal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 8, Sat. at 4, 7, and 10, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dragapella Starring the Kinsey Sicks
The satirical "dragapella" act Kinsey Sicks kicks off its latest parodic performance. $50–$55. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try To Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Glory of Living
Philip Seymour Hoffman directs Anna Paquin in provacateuse Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. $37.50. Mon.–Sat. at 8, Sat. at 3. Through 12/1. • MCC Theater, 120 W. 28th St. (212-206-1515).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. 11/29 at 2. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Marc Salem's Mind Games, Too
The mentalist Marc Salem reads minds and blows them, with mind-reading, mind-over-matter tricks, and some good-spirited audience interaction. $45. Tues.–Sat. at 7:30, Sat. and Sun. at 3. Through 1/13/02. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which dresses Shakespeare's comic characters in squeaky, svelte black pleather cat suits designed by SoHo's Beau Brummel. $30–$40. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 5 and 9, Sun. at 3. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Peter Pan
Irondale Ensemble Project stages a dark version of the classic, replete with rusted toys and *Lord of the Flies* overtones. $25. Tues.–Sat. at 8. Through 12/22. • Theatre for the New City, 155 First Ave. (718-488-9233).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," "The Eiffel Tower," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about a Jewish mother who comes back from the grave after her son has marries a Latino Catholic woman. $25–$40. Call for schedule. Through 12/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise
Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

Speaking in Tongues
A satirical murder mystery by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*. Mark Clements directs. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A new adaptation of Dion Boucicault's musical, with songs and direction by Charlotte Moore. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/30. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Holiday Shows

Silk Stockings

PHOTOGRAPH BY ROB ROTH.

In New York, most of us don't have chimneys for Santa to shinny down. But we do have a funny way of inventing our own traditions on a grand scale: ice-skating in Rockefeller Center, window-shopping on Fifth Avenue, the *Christmas Spectacular* at Radio City Music Hall. So it's fortunate that New York's holiday cheer takes all forms, from the faux cuddliness of Bing Crosby to the blathering, ferocious eggnog hangover that is Kiki & Herb. For a wide, wide range of alternatives, see below. L.H.

A Christmas Carol Madison Square Garden	The exuberant annual tradition, begun by the late Mike Ockrent and carried on joyfully by his wife, director-choreographer Susan Stroman (*The Producers, Contact*), now brings in *The Rocky Horror Show*'s Tim Curry as Scrooge.
Christmas With the Crawfords Chelsea Playhouse	Drag diva Joey Arias (*Strange Fruit*) plays a very upset Joan Crawford, who clashes with Judy Garland, Gloria Swanson, and Mae West on the night of Crawford's infamous 1944 Christmas Eve radio broadcast from her Brentwood home.
The Eight: Reindeer Monologues Ohio Theatre	In this reprise of the Adobe Theater hit, rumors (and reindeer) fly. Elves freak out. Santa, it seems, has a terrible secret.
A Gilbert & Sullivan Christmas Carol Jose Quintero Theatre	One for the straight folks: Director Gayden Wren sets the classic Dickens tale to music, tweaking the lyrics of songs from thirteen Gilbert and Sullivan musicals.
Kiki & Herb: There's a Stranger in the Manger! Westbeth Theatre Center	The delirious duo—now downtown royalty—finds holiday spirit in odd places, ravaging tunes by the Wu-Tang Clan, Britney Spears, and Joni Mitchell. One evening with them is sure to make your own family's pedestrian neuroses seem absolutely cute and forgivable.

Tintypes
Melting Pot Theatre stages the patriotic 1941 musical by Mary Kyte, Mel Marvin, and Gary Pearle. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/30. • McGinn Cazale Theatre, Broadway at 76th St. (212-279-4200).

Tony 'n' Tina's Wedding
Just reopened: A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 12/9: Polly Bergen, Didi Conn, and Michele Shay. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Voice of the Turtle
John van Druten's WWII romantic comedy. $35. Tues.–Thurs. at 7, Fri.–Sat. at 8, Sun. at 2 and 7. Through 12/30. • Mint Theater, 311 43rd. St. (212-315-0231).

Where's My Money?
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off–Off Broadway run presented by the Labyrinth Theater. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World
You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge in this gag-happy comedy, supported by the hilarious Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), and the ever-wonderful and goofy Amy Sedaris. Director Christopher Ashley is doubly-blessed: the playwright, David Lindsay-Abaire (*Fuddy Meers, Kimberly Akimbo*), may be Off Broadway's hottest young talent. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off–Off Broadway

Bed of Light
Jane Catherine Shaw stages scenes from friends' dreams with life-size puppets. $15. Thurs.–Sun. at 8, Sun. at 2:30. 11/29–12/16. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Christmas With the Crawfords
The campy holiday show returns, starring joey Arias as a very upset Joan Crawford. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 1/5/01. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Criss Angel Mindfreak
A futuristic magic and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

Drummer Wanted
Richard Maxwell's new "personal-injury-case musical" about a suburban drummer who lives at home with his mother. $17. Thurs.–Sun. at 7:30. Through 12/23. • P.S. 122, 150 First Ave., at 9th St. (212-477-5933).

The Eight: Reindeer Monologues
Adobe Theatre Company revives its 1995 comedy about a Claus who commits a terrible crime. $15. Wed.–Sat. at 8. Through 12/22. • Ohio Theater, 66 Wooster St. (212-279-4200).

A Gilbert & Sullivan Christmas Carol
A revival of the musical adaptation of the Dickens story. $20. Fri. and Sat. at 8, Sat. and Sun. at 3. 11/30–12/16. • Jose Quintero Theatre, 534 W. 42nd St. (718-777-8486).

Kiki & Herb: There's a Stranger in the Manger!
The inimitable cabaret duo Kiki & Herb return. $30–$35. Tues.–Sat. at 8:30. Through 12/31. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Listen Houdini
Axis Theatre presents a new drama that pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. Through 12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Little Ham: A Harlem Musical
A new musical based on the Langston Hughes play. $19. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/9. • Hudson Guild Theatre, 441 W. 26th St. (212-563-2565).

Monday Night Magic
Internationally known magicians munch on glass, steal your watch, etc. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Mrs. Feuerstein
Padua Playwrights stages a new drama about a Holocaust-obsessed writing teacher by Off Broadway veteran Murray Mednick. Wed.–Sat. at 8, Sun. at 2. • Chashama Theatre, 135 W. 42nd St. (212-591-1343).

Neil's Garden
First-time playwright Geoffrey Hassman's drama. Mon.–Sat. and Mon. at 8, Sun. at 3. Through 12/23. • Rattlestick Theater, 224 Waverly Pl. (212-239-6200).

New Day
Stephen Fife's new multimedia sci-fi drama depicts life in the New Day Life-Transformation center. $10. Thurs.–Sat. at 8, Sun. at 3. Through 12/2. • Theater for the New City, 155 First. Ave. (212-254-1109).

Novel
Lorca Peress directs Nick Bellitto's new drama about a distraught novelist. $15. Fri. and Sat. at 7:30, Sat. and Sun. at 2. Through 12/23. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

Oedipus the King
Eve Adamson directs the tragedy. $15–$40. Thurs.–Sat. at 8, Sun. at 3. Through 11/30. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Rebel Without a Pause
Having ditched the monologue she planned to deliver after the events of September 11th, solo performer Reno is confronting the WTC disaster, the war, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Santa Claus Is Coming Out
Jeffrey Solomon's campy solo show about Kris Kringle, the swingin' single. $25. Mon, Fri., and Sat. at 8, Sat. at 10:30, Sun. at 3 and 7. Through 1/7/02. • Gene Frankel Theatre, 24 Bond St. (212-206-1515).

Shadow of the Invisible Man
Synaesthetic Theatre's multimedia adaptation of the H. G. Wells classic that just has to be better than *Hollow Man*. $15. Thurs.–Sat. at 8, Sat. at 2. Through 12/1. • Access Theater, 380 Broadway (212-726-8450).

[sic]
Melissa James Gibson's comedy about three neighbors: a novelist, a musician, and an auctioneer. $15. Wed.–Sat. at 7:30. • Soho Rep, 46 Walker St. (212-479-7979).

60 Minutes in Negroland
Pulitzer-winning critic Margo Jefferson's solo show. $20. Mon. at 7. Through 11/29. • Cherry Lane Theatre, 38 Commerce St. (212-727-3673).

Star Messengers
The inventive Bessie and Obie-winning Talking Band stages a new music-theater work about Galileo by Paul Zimet and Ellen Maddow. $15. Wed.–Sun. at 7:30, Sun. at 2:30. 11/30–12/16. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

That and the Cup of Tea: An Evening With Carmel Quinn
Carmel Quinn's one-woman show, based on her childhood experiences in Dublin. $25. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 12/9. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Two Rooms
In Lee Blessing's suddenly timely drama, Arab terrorists hold an American hostage in Beirut. $19. Thurs.–Mon. at 8, some Sundays. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

Onstage

Small Wonders

All but one of this fall's Broadway productions (*Sexaholix*) has opened, but plenty of shows elsewhere in town are just getting aloft. This week, The Talking Band (which Paul Zimet, Ellen Maddow, and Tina Shepard founded way back in 1974) stages its *seventeenth* production at La MaMa E.T.C. Its latest music-theater piece, **Star Messengers** (pictured), tackles the scientists Galileo Galilei and Johannes Kepler in the company's time-tested and eclectic mix of slapstick, opera, dream play, and more. Another veteran, Padua Playwrights founder and 1970 Obie-winner Murray Mednick, is also back in town, at Chashama, where his drama **Mrs. Feuerstein** tracks the life of a Holocaust-obsessed writer. Luckily, Theater for the New City reminds us that Off-Off Broadway isn't just for grizzled veterans—it'll stage newcomer Stephen Fife's **New Day**, a promising dystopian satire that's set in the New Day Life-Transformation Center, an apparent commune that's actually run by a tyrant bent on world domination (If the success of *Urinetown*'s any indication, this one's primed for Broadway.) (See "Off-Off Broadway.")

PHOTOGRAPH BY JON CRISPIN.

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Mel Bochner
A selection of the artist's works from the past 35 years, including floor pieces utilizing stones and chalk, oil painting on canvas, wall drawings in ink on masking tape, and photographs; through 12/15. • Markey, 42 E. 76th St. (212-517-9892).

Helen Frankenthaler
Recent large-scale paintings from the artist's "Lighthouse" series; through 1/12/02. • Knoedler, 19 E. 70th St. (212-794-0550).

Gwen John
Drawings and watercolors from every period of the artist's career, many of which have not been previously exhibited; through 12/22. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Per Kirkeby
New paintings; through 1/26/02. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through 12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400), and Gagosian, 980 Madison Ave. (212-744-2313).

Albert Oehlen
Self-portraits in oil on wood; through 1/31/02. • Skarstedt, 1018 Madison Ave. (212-737-2060).

57th Street Area

Hugo Bastidas/Julie Hedrick
Paintings that represent the artist's manipulations of old photographs/Small paintings of atmospheric color fields. Through 12/22. • Haime, 41 E. 57th St. (212-888-3550).

Robert Berlind/Edward Gorey
New landscape paintings of scenes in Maine and upstate New York/A selection of drawings by the late illustrator and writer. Through 12/22. • De Nagy, 724 Fifth Ave. (212-262-5050).

Jake Berthot
New paintings; through 12/22. • McKee, 745 Fifth Ave. (212-688-5951).

Michael Mazur
Vividly colored gestural abstract paintings that suggest coastal landscapes in different seasons; through 12/21. • Ryan, 24 W. 57th St. (212-397-0669).

Gabriel Orozco
Recent drawings created in Costa Rica, Mexico City, New York, and Paris, and photographs; through 12/29. • Goodman, 24 W. 57th St. (212-977-7160).

Mark Rothko
Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar, at Washburn, through 12/1, and 40 of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, through 1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

SoHo and TriBeCa

Ghada Amer
A large sculptural installation that incorporates painting and embroidery and takes its inspiration from the *Gawami al Lada* (Encyclopedia of Pleasure), a book written by a Muslim in the eleventh or twelfth century; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Stan Douglas
A DVD film installation, *Journey Into Fear*, that the Canadian artist based on two feature films by the same title: Norman Foster's 1942 war-time thriller, and its 1975 remake directed by Daniel Mann; through 12/22. • Zwirner, 43 Greene St. (212-966-9074).

Judy Fox/Lynne Yamamoto
A life-size, cast-marble figure of a beautiful youth posed as the Hindu god, Krishna, by this artist known for her uncannily lifelike sculptures of naked children/An installation of digitally rendered cherry blossoms affixed to painted walls. Through 1/19/02. • P.P.O.W., 476 Broome St. (212-941-8642).

Peter Hristoff
New paintings and works on paper, including a monumental Vanitas painting and a 40-foot-long work titled *The History of Anatolian Folk Music*; through 12/22. • Beitzel, 102 Prince St. (212-219-2863).

Jörge Sasse
New digitally manipulated photographs; through 1/12/02. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Stephen Antonson/Jonathan Tucker
Drawings of parking lots and ports of entry/Painted three-dimensional forms made with modeling paste that bring to mind the scenery of rock gardens and terrariums. Through 12/21. • Harris, 529 W. 20th St. (212-463-9666).

L. C. Armstrong
The artist's latest resin-coated paintings of post-apocalyptic landscapes populated with exotic flowers whose "stems" are burn marks made with ignited bomb fuses; through 12/22. • Postmasters, 459 W. 19th St. (212-727-3323).

Mel Bochner
More than 100 printed works relating to the artist's artworks and exhibitions, among them books, catalogues, posters, and exhibition announcements; through 12/21. • Bound & Unbound, 601 W. 26th St. (212-464-7348).

Louise Bourgeois
New figurative and abstract sculptures in stitched fabric that continue the artist's recent exploration of her relationship to her mother; through 1/5/02. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Ellen Carey
A monumental photo-based artwork titled *Mourning Wall* that comprises 100 black large-format Polaroid negatives arranged in rows of the gallery's walls; through 12/20. • Auchincloss, 601 W. 26th St. (212-727-2845), Mon.-Fri., 10-6.

John Currin/Daria Martin
Portraits, still lifes, a landscape, and a nude/A new film, *Birds*. Through 12/15. • Rosen, 525 W. 25th St. (212-627-5450).

Willem de Kooning
Twelve paintings made in 1987, the last year in which the artist was fully active; through 12/22. • Marks, 523 W. 24th St. (212-243-0200).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Photography

Out of the Past

Getting military-age German boys to pose as soldiers isn't a new undertaking for **Collier Schorr**—the 37-year-old New Yorker has been traveling to southern Germany to photograph her nephews and nieces and their friends since 1994. What viewers of Schorr's latest photographs (303 Gallery, at 525 West 22nd Street; through December 21) will notice, however, is an introspective, melancholic mood that wasn't there before. "Each picture was a complete emotion," Schorr says of her earlier work. These images attempt to portray "more of a complete world," a Germany where the past and present constantly collide, where farmers come across the Nazi relics—helmets, shrapnel, uniform buttons—that occasionally surface as props in Schorr's photographs. Among her non-Jewish subjects, reactions to posing with Third Reich artifacts "have ranged from fear to guilt to curiosity," says Schorr, who is Jewish. "I brought a piece of history to them that they didn't have access to before," Schorr says, adding that she is fascinated by the complexities of German memory. "I make the work that Germans would make about Germany if they were American." E.N.

PHOTOGRAPH COURTESY OF 303 GALLERY.

Tony Feher
New sculptures fashioned from common objects; through 12/22. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Rachel Feinstein
Elaborate freestanding sculptures inspired by Rococo porcelain figures seen by the artist in the imperial palaces of Munich and Vienna; through 12/15. • Boesky, 535 W. 22nd St. (212-680-9889).

Alfred Jensen
Paintings and works on paper by the American artist (1903–1981) whose work is currently the subject of a retrospective at the Dia Center for the Arts (see "Museums"); through 12/22. • Protetch, 511 W. 22nd St. (212-691-4342).

Roberto Juarez
New paintings of grid formations that echo the urban patterns seen by the artist through the windows of his midtown studio; through 12/22. • Miller, 524 W. 26th St. (212-366-4774).

Anish Kapoor
New sculptures; through 12/22. • Gladstone, 515 W. 24th St. (212-2006-9300).

Bob Knox
Large-scale paintings of abstracted cityscapes; through 12/21. • Shainman, 513 W. 20th St. (212-645-1701).

Peter Krashes
Paintings based on the artist's staged photographs of his surroundings and routines; through 12/22. • Eller, 526-30 W. 25th St. (212-206-6411).

Susanne Kühn/David Brody
Paintings of imaginary landscapes/Architectonic wall drawings. Through 12/22. • Maynes, 529 W. 20th St. (212-741-3318).

Alix Lambert/Caitlin Masley
Photographs and objects documenting the artist's involvement in the world of flight, from her training at NASA flight school to obtaining her pilot's license/Billboard size blow-ups of photographs depicting the current state of the artist's hometown of Columbia, Maryland. Through 12/21. • Meltzer, 516 W. 20th St. (212-727-9330).

MacDermott & McGough
The team's first New York show since 1990, of paintings whose images explore the murder of homosexuals under the Third Reich; through 12/15. • P.H.A.G., 530 W. 22nd St. (212-727-7366).

Karim Noureldin
A site-specific installation of wall drawings; through 1/19/02. • Schoormans, 508 W. 26th St. (212-2443-3159).

Albert Oehlen
New paintings and a drawing that combine hand-painted abstract gestures, found photographs, and computer-generated images; through 1/12/02. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Stephen Pentak
Paintings in which close-up details of landscapes are juxtaposed against backgrounds that are nearly abstract; through 12/22. • Markel, 529 W. 20th St. (212-366-5368).

Lucas Samaras
An installation of hundreds of paintings, objects, and papers slathered in polychrome paint that continues the artist's exploration of the use of paint as an object; through 1/5/02. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Sam Samore
Painterly photographs on paper and canvas; through 12/22. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Diane Samuels
An installation that explores the fragility of memory through a handmade book, an audio work, and boxes of fragmented words and photographs; through 12/22. • Foster, 529 W. 20th St. (212-229-0044).

Richard Serra
Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Frank Stella
Recent wall sculptures in cast aluminum, aluminum pipe, steel, ceramic, and polyurethane paint; through 12/22. • Kasmin, 289-291 Tenth Ave. (212-563-4474).

Jane Wilbraham
Three-dimensional collages constructed from the cardboard of fresh produce boxes that the London-based artist finds at markets; through 12/22. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Group Shows

Madison Avenue and Vicinity

Stone
Paintings depicting the figure, by Balthus, Beckman, Estes, Graham, de Lempicka, Thiebaud, others; through 12/20. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Artemis • Greenberg Van Doren
"All American," works by De Kooning, Hofmann, Kline, Motherwell, Twombly, Warhol, others; through 12/28. • 730 Fifth Ave. (212-445-0444).

Boone
"View Five: Westworld," works inspired by the 1973 sci-fi movie *Westworld*, by Bosse, Dalwood, Davis, Hall, Harkness, Loeb, Phelan, Seror, Wada; through 12/21. • 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

Deitch
"Widely Unknown," a memorial tribute to the artist Margaret Kilgallen (1967–2001), featuring installations by Ackerman, Johanson, Kilgallen, McGee, Rojas, others; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Exit Art
"Boomerang—Collectors' Choice," an annual exhibit in which people with diverse interests in the art world are invited to act as guest curators; through 12/29. • 548 Broadway (212-966-7745).

Kent
Sculptures by Bourgeois, Butler, Ernst, Lichtenstein, Nadelman, Segal, Shapiro, Yamashita; through 12/21. • 67 Prince St. (212-966-4500).

Sperone Westwater
"Green on Greene," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; through 12/15. • 121 Greene St. (212-431-3685).

Chelsea

IMarks
"100 Drawings and Photographs," works by Brancusi, Ensor, Feeley, Friedlander, Horn, Hume, Johns, Kelly, Lyon, Marden, Polke, Twombly, Weegee, Winters, others; through 12/22. • 523 W. 24th St. (212-243-0200).

Photography

Eugène Atget
Rare photographs taken between 1910 and 1913 at the edge of Paris known as the Zone Militaire, a no-man's land of trailers, gypsies, and rag-pickers; through 1/5/02. • Ubu, 16 E. 78th St. (212-794-4444).

Wynn Bullock/Mark Mann
Vintage prints, ranging from the photographer's nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards. Through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Tim Davis
Otherworldly images of Florida strip malls and infirmaries as seen at night beneath lights; through 12/22. • Sikkema, 530 W. 22nd St. (212-929-2262).

Elger Esser
Large, ethereal color photographs of rural landscapes defined by their horizon lines; through 12/31. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Jerald Frampton
Color-saturated images of surreal miniature dioramas constructed by the artist; through 12/22. • Clementine, 526 W. 26th St. (212-243-5937).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

Joel Meyerowitz
Large color photographs of the lower Manhattan skyline—including the former World Trade Center towers—that were shot from the photographer's former studio on West 19th Street; through 12/15. • Meyerowitz, 580 Broadway (212-625-3434).

Helmut Newton
Unpublished photographs dating from 1977 to the present, of nudes and of views shot in such diverse locations as Monte Carlo and Omaha, Nebraska; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Collier Schorr
Large-scale portraits, a landscape, and a still life that convey the artist's contradictory fascination with Germany; through 12/21. • 303, 525 W. 22nd St. (212-255-1121).

Joel Sternfeld
Images that continue the photographer's documentation of the abandoned elevated railway, the High Line, on Manhattan's West Side; through 1/5/02. • Pace/MacGill, 534 W. 25th St. (212-759-7999).

Manabu Yamanaka
Large black-and-white portraits of Tokyo's homeless; through 12/15. • Stux, 529 W. 20th St. (212-352-1600).

Tadanori Yokoo
Never before seen photo-collages from the sixties and new collages that use the format of the New York *Times* for an absurdist send-up of current affairs, by the internationally acclaimed graphic artist; through 12/22. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24/02. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17/02. • "Monks and Merchants: Silk Road Treasures From Northwest China, 4th to 7th Century"; through 1/6/02. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14/02. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $4 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts

"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6/02. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

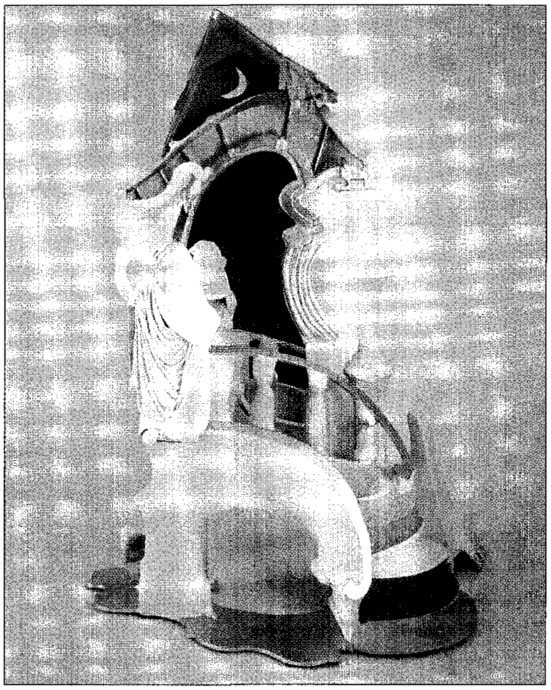
"Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24/02. • "Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10/02. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Talent

Gilt Feelings



The imperial palaces of Munich and Vienna are said to have inspired **Rachel Feinstein**'s new sculptures, but her Miami roots are showing, too. Gold leaf, decorative mirrors, and candelabra are treated with Schnabel-esque abandon in the artist's plaster-and-wood extravaganzas (pictured, *The Shack*, 2001); she's also created a "procession" of life-size painted horses and an all-white *faux*-rococo salon. At Marianne Boesky Gallery, 535 West 22nd Street; through December 15.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center

"Heavenly Visions: Shaker Gift Drawings and Gift Songs." Approximately 130 drawings and song texts inspired by the unique spiritual practices and beliefs of the American religious community known as the Shakers; through 12/15. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24/02. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26/02. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3/02. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New large-scale photographs of wax figures of famous personalities; through 12/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; $5, $3 students and seniors, free under 12.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17/02. • "Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10/02 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10/02. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10/02. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5/02. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Annual Christmas Tree and Neapolitan Baroque Crèche." The museum's annual presentation of a candlelit spruce and an eighteenth-century crèche scene (lighting ceremonies are performed Fri. and Sat. evenings at 7); through 1/6/02. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; 12/6–3/3/02. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27/02. • 29 E. 36th St. (212-685-0008),

PHOTOGRAPH COURTESY OF THE MARIANNE BOESKY GALLERY.

Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art
"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3/02. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of Modern Art
"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; 12/1–4/28. • "Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; through 1/12/02. • "Yeohlee: Supermodern Style"; through 1/5/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

Neue Galerie
"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18/02. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New-York Historical Society
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 11/17/02. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25/02. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Animations." Works by 31 artists who use or reference animation, among the Francis Alÿs, Jeremy Blake, Liam Gillick, and Karen Yasinsky; through 1/20/02. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onward; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
11/29 at 10 and 2: "Important American Paintings, Drawings and Sculpture." On view from 11/24. 12/4 at 10 and 2: "Important Jewels." On view from 11/29. 12/5 at 10: "Ancient Jewelry." On view from 12/1. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
12/5 at 10 and 2: "20th Century Decorative Arts Sale." On view from 11/30. • 219 E. 67th St. (212-606-0430).

Doyle
12/4 at 10: "Important Estate Jewelry." On view from 12/1. 12/5 at 1: "European and American Paintings and Sculpture." On view from 12/1. • 175 E. 87th St. (212-427-2730).

Phillips
12/3 at 6: "Magnificent Jewels." On view from 11/29. 12/5 at 2: "Highly Important French & Continental Furniture." On view from 12/1. • 406 E. 79th St. (212-570-4830).

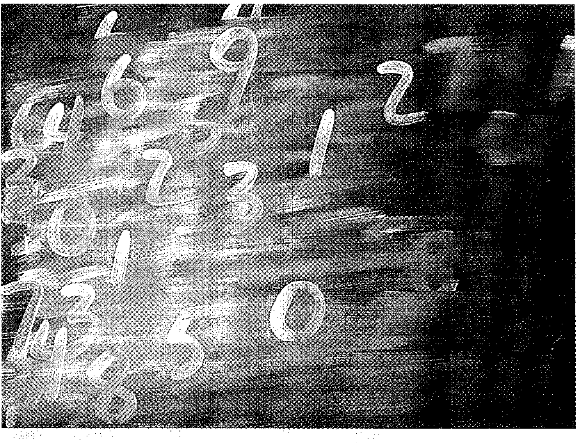
Sotheby's
12/7 at 10:15 and 2: "Art Nouveau." On view from 11/25. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
11/29 at 10:30: "Printed & Manuscript Americana." On view from 11/24. 12/6 at 10:30: "Early Printed Books." On view from 12/1. • 104 E. 25th St. (212-254-4710).

On View

All Systems Go

Since 1966, **Mel Bochner** has been quietly making art that offers his own fresh take on the systems, procedures, language, and symbols that populate everyday life. Now two shows are homing in on the remarkable range of media Bochner has employed over 35 years. "Numbers, 1966–2001" (Lawrence Markey, at 42 East 76th Street; through December 15) rounds up works spanning the conceptual artist's career so far, among them a floor piece utilizing stones and chalk drawing; photographs; oil paintings on canvas (pictured, *Random Numbers #8*, 2001); wall drawings in ink on masking tape; and a new version of *To Count: Intransitive* (1972), comprising numbers drawn with soap on the gallery's windows. "For Reproduction Only" (Bound & Unbound, at 601 West 26th Street; through December 21) gathers artist's books, catalogues, posters, exhibition announcements, and examples of Bochner's early critical and theoretical writings published in *Arts* and *Artforum*.



PHOTOGRAPH COURTESY OF THE LAWRENCE MARKEY GALLERY.

cue

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

☆ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Better Burger
From the owners of the quasi-vegetarian Josie's, a snappy fast-food stand that both carnivores and quasi-vegetarians will like. Free-range beef, chicken, and turkey burgers are cooked in a fat-draining contraption that looks like a giant George Foreman grill, while tuna, soy, and veggie versions are pan-seared. Likewise, crispy, crinkly French fries are almost virtuous, spritzed with olive oil and baked. Even the take on Mickey D's "special sauce" is made from Muir Glen tomatoes and Vegannaise. • 565 Third Ave., at 37th St. (212-949-7528). (I)

Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Cafe Steinhof
Chef-owner Paul Goebert's (Max & Moritz) South Slope version of a traditional Viennese bar and café. Although he's always snuck a few Austrian notes into M & M's French-American menu, Steinhof is all-Austrian-all-the-time, from a schnitzel sandwich and black-sausage strudel to quark crêpes and linzertorte. • 422 Seventh Ave., at 14th St., Brooklyn (718-369-7776). (I–M)

★ Cipriani Le Specialità
To that age-old question "Where can I get a good, cheap takeout lunch in midtown?" here's a surprising answer: a sunny, two-table café run by those high-livin', Bellini-swillin' Cipriani boys. The shop specializes in cakes and pastries, but the kitchen really excels with a terrific variety of Italian sandwiches and daily pasta specials like gnocchi alla romana: five toothsome dumplings shaped like large scallops in a subtle tomato sauce. Great espresso, too. • 110 E. 42nd St. (212-212-557-5088). (I–M)

Coconut Grove
At this Manhattan outpost of a thriving Indian chainlet, superstar chef Prem Kumar puts his elegant spin on Kerala's mixed colonial heritage. Upstairs, lithe young women in midriff-baring blouses and South Indian sarongs rush crisp and slightly spongy, crepelike appams, hot from the flipping station, to be filled with all sorts of savory chutneys. Malabar lamb biryani, the peppered duck steak, and grouper fillets afloat in a haunting gingered coconut cream are standouts. • 44 W. 56th St. (212-765-1800). (M)

Commissary NY
Matthew "Mr. C" Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

The Harrison
Red Cat partners Jimmy Bradley and Danny Abrams take a gamble by opening a new hot spot blocks away from the hot zone. But if ricotta cavatelli with braised veal cheeks, honey-and-lime-glazed quail, and homemade bresaola with taleggio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. • 355 Greenwich St. (212-274-9310). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain

Takeout

Simply Red

If you grew up in an Italian-American household, **Fresco on the Go**'s new "Sunday Sauce" may evoke fond memories of weekend afternoons spent eating huge quantities of macaroni in meaty red sauce, sleeping it off . . . and then eating some more. For the convenience of local office workers, Fresco's sauce specialists have switched Sunday to Friday, when they feature rigatoni and slow-cooked gravy loaded with tender meatballs, sweet Italian sausage, and savory bits of pork ($10.95). For Sunday-supper traditionalists, a quart of the sauce alone ($16) is also available on Fridays, prepackaged for home consumption—ideally in the vicinity of a couch. (40 East 52nd Street; 212-754-2700.)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

PHOTOGRAPH BY CARINA SALVI.

is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

☆ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

Long Tan
A sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, serving till 2 a.m. Chef Jeff Hardinger, late of Ruby Foo's, turns out lively, gently priced renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian pinot noir. • 196 Fifth Ave., nr. Union Street, Brooklyn (718-622-8444). (I-M)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

Market 17
Like City Bakery, its predecessor in this narrow Union Square storefront, Market 17 aims to make the most of its proximity to the Greenmarket by incorporating local produce in thin-crusted pizzas, flatbread wraps, pressed focaccia sandwiches, and smoothies. The wall-plastered pie boxes of yore are gone, replaced by exposed brick, 140-year-old barn wood, and upended logs used as table supports. • 22 E. 17th St. (212-414-4999). (I-M)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway station. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M-E)

Pigalle
The veteran team from L'Express have somehow managed to transform the Metro Deli at the Days Inn into a brasserie outfitted with a tin ceiling, zinc bar, and terra-cotta tile floor—something of a mirage on this gritty Hell's Kitchen corner. Even more unexpectedly, the kitchen is open around the clock and covers all the bistro basics, from pâté to cassoulet, none of which costs more than $18. • 790 Eighth Ave., at 48th St. (212-489-2233). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of croissants, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Weekday breakfast is much the same, minus the lingering, and lunch runs the gamut from grain and vegetable salads to a burger with Belgian-style frites. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

★ Superfine
Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chiles imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St., Brooklyn (718-243-9005). (M) ($)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding signficance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Thias
The point-and-cook Greek seafood concept popularized at Milos, Avra, and Trata has arrived on the Upper West Side, where charcoal-grilled fish, priced per pound, is featured along with the full complement of hot and cold mezedes and Greek salads, plus nightly specials like rabbit stifado and lamb fricassee. There's also a Greek-style Sunday brunch, a kids' menu, and an ouzeria downstairs. • 103 W. 77th St. (212-721-6603). (M)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan cliché in the book, but the simple, flavorful food and the mostly Italian wine list are reassuring proof of its traditional heart. The iMac-

Ask Gael

Le Cirque's All Star team: Where are they now?

Sirio's habitues won't recognize **Sottha Khunn** (seated) out of context, stationed not far from Santa's throne amid the Christmas accessories at ABC Carpet & Home. But there he is, Le Cirque's retired four-star master chef, cheerfully tending shop for his old colleague and buddy, patissier **Jacques Torres** (at left), who delivers fresh bonbons ($50 a pound) and chocolate suckers every morning from his Willy Wonka workshop in Brooklyn. Stop by for chocolate tin soldiers, Santas, and Christmas trees (from eight inches to two feet tall), chocolate lollipops, truffles, and buttercrunch. Or slabs of addictive chocolate bark, studded with nuts, in milk or luscious bittersweet chocolate. Wicked Hot hot chocolate (fired up with ancho chili and chipotle) is the perfect gift for pepper-heads. Khunn, who bowed out of the kitchen heat last New Year's Eve at midnight, has been fantasizing about a career in fancy food and figures this holiday stint will give him a taste of what it might be like to go retail. (888 Broadway, at 18th Street.)

NEWYORKMETRO.COM
FIND A RESTAURANT SEARCH HUNDREDS OF LISTINGS BY CUISINE, PRICE RANGE, AND LOCATION.

PHOTOGRAPH BY KENNETH CHEN

hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

★ Bubby's
As familiar and dependable as relatives from the old country. Breakfasts are solid and sandwiches two-fisted, and it's one of the few places where ordering meat loaf or roast chicken makes sense. We'll forgive the service that is sometimes as hard to read as the specials blackboard, and the cultural travesty they call an egg cream. You have to make allowances for any place willing to serve rich, lumpy mashed potatoes with almost everything. • 120 Hudson St. (212-219-0666). (I-M)

Capsouto Frères
Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Danube
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Layla
A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★ Oliva
We might have missed a Jimmy Choo or two under the tiny, painted tables. But it seems that Oliva is full of youngish dressed-for-comfort East Villagers here for the fabulous Basque cooking, not for a teeny martini and a lettuce leaf. Don't miss the clams piperrada, ribboned with red peppers, and the pintxos plate, a collection of savory two-bite tapas. Share the txangurro (stuffed crab) or tender calamari bravas to start, then shrimp, mussels, clams, and hake in a sea-tinged tomato bath. As the evening progresses, soft jazz and flamenco get more electronic and the bar heats up. • 161 E. Houston St. (212-228-4143). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for

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the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, an intriguing bar menu. • 9 Jones St. (212-229-9999). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Village
After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

14th–42nd Streets, East Side

★ Aleutia
You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo are served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Opening

Taxi Fare

Tassanee Boonmongkol named her new Boerum Hill restaurant **Tuk Tuk** after Thailand's three-wheeled motorized cabs that look a little like golf-cart-size versions of Jed Clampett's rickety old ride. The toy model at the door isn't for sale, but the cans of jackfruit and curry paste on the shelves are. Although Boonmongkol is also an owner of Chelsea Thai, a grocery and lunch counter in Chelsea Market, the focus here is on prepared foods, from the familiar (tom yum, larb) to the more obscure (crispy whitefish salad, and American fried rice, a bizarre but tasty concoction that combines raisins, ketchup, sriracha, a fried egg, a chicken drumstick, and a couple of mini frankfurters, splayed wide). Live jazz on weekends adds to the cross-cultural mix. (204 Smith Street, near Butler Street, Brooklyn; 718-222-5598.)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Bolo
Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity and the skill to make it work. In a room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I-M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto spe-

PHOTOGRAPH BY CARINA SALVI.

cializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

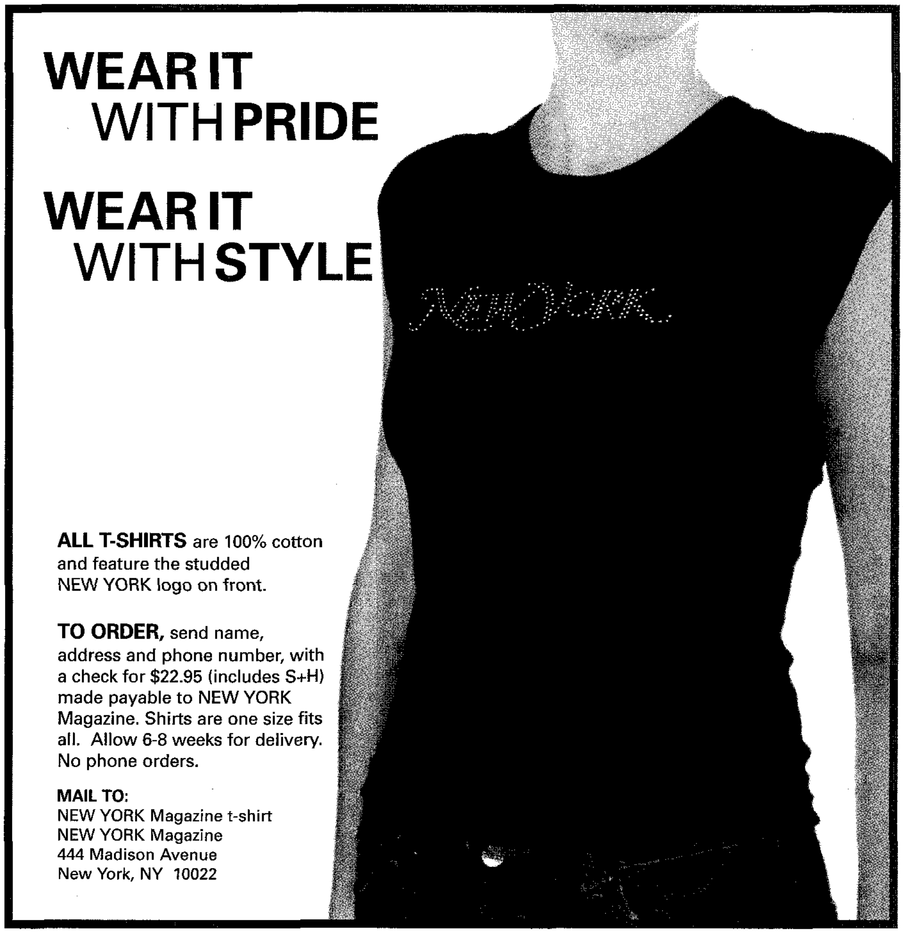
★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton



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Street-fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, duck cassoulet, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Data

Bash Decisions

In this year of lean holiday parties, there's something to be said for the intimate office gathering—no clients or spousal equivalents, just an evening with your colleagues for eating, drinking, and merrymaking. Even this late in the season, many restaurants still have chic small-party spaces available, and the rates are uncommonly forgiving. Below, a few suggestions for the boss—or, if you are the boss, a few ways to keep your staff *and* your balance sheet cheerful. BETH LANDMAN KEIL

Hudson Cafeteria 356 West 58th Street 212-554-6500	What a cool boss you'd be if you hosted your festivities at the Cafeteria in the Hudson Hotel. For no minimum, parties of fourteen or fewer can reserve the communal table and order the Cuban lechon asado, chop suey, and chicken curry. For larger groups, there's a prix fixe starting at $48 per person.
Ike 103 Second Avenue, at 6th Street 212-388-0388	No minimum here, and the cool-mid-century-themed restaurant will block off its alcove for parties of 30 to 40. You can order 25-piece platters (at $20 per), each with hors d'oeuvre like hanger steak, seared tuna, and pizettes with goat cheese, sun-dried tomatoes, and arugula. If you want a bigger spread, buffets start at $30 per person. Pitchers of sangria go for $25.
Baraonda 1439 Second Avenue, at 75th Street 212-288-8555	Baraonda is best for an office party with some exhibitionists attending, a place where the sound system occasionally transforms the cozy pumpkin-colored room and the guests mistake tables for a dance floor. The restaurant will take reservations for parties of up to 75; menus include a salad; a pasta; and veal, chicken, or fish and start at $35 per person.
Ruby Foo's 2182 Broadway, at 77th Street 212-724-6700	Red lacquered walls, sushi and dim sum, oversize desserts, and sake-based punches in pitchers scream *party* (and *hangover*). Groups of fewer than fifteen can order à la carte; menus for larger parties start at $38 per person ($45 at the Times Square location).
Scopa 79 Madison Ave., at 28th St. 212-686-8787	Two new private rooms on the second floor overlook the tables, the antiques, and the hand-painted murals of the main dining room at Scopa. A little on the classical side, the party menu here is three courses from $45 and includes a selection of cicchetti, or Italian tapas, among other menus.
Candela 116 East 16th Street 212-254-1600	You get medieval here at the gothic banquet tables, where up to 50 guests can order items like ginger-sesame-glazed salmon ($16.50) and barbecue pork chops ($19) off the à la carte menu, with no minimum. One private room, holding 100, is also available, starting at $35 per person.

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to

PHOTOGRAPH BY KENNETH CHEN.

make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ 44 & X Hell's Kitchen

John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

57th–60th Streets

☆ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Brasserie 8 1/2

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

☆ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

☆ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Object of Desire

Burger Nirvana

After tackling tandoori "pizzas," Indian pot roast, and pulled-lamb sandwiches downstairs at Bread Bar, **Tabla** chef Floyd Cardoz has turned his attention to the all-American burger. Cardoz seasons his rendition ($14 on Tabla's new à la carte lunch menu) with Indian spices and fresh chilies and coats the pan-seared patty with panko crumbs to seal in the juices. It comes on a toasted black-pepper brioche bun with a crispy wedge of bacon-spiked rösti potatoes and a cup of something called Boodie's ketchup, which turns out to be his Indian mom's own kicky recipe. (11 Madison Avenue, at 25th Street; 212-889-0667.)

Above 60th Street, East Side

★ The Bar @ Etats-Unis

The young staff here take their jobs so seriously that it's sometimes hard to distinguish between a paying customer and a waitress perched on a bar stool, making sure the Collioure is up to snuff. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes the daily menu of hearty French-American fare. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add fanciful flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads with-

PHOTOGRAPH BY PATRIK RYTIKANGAS.

out that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Above 60th Street, West Side

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Cucina
Anthony Scicchitano, the pork-store magnate, cleaned away the rustic trattoria clutter that launched Fifth Avenue as a destination for dinner, and freshened up the kitchen, too, with new chef Franklin Becker, who pays homage to Italian classics in a luscious antipasto platter and lively linguine with clams and pancetta in spicy garlic oil. He dares delicate scallop crudo, too, and delivers a first-rate steak and pear crostata. • 256 Fifth Ave., nr. Carroll St. (718-230-0711). (M)

Queens

★ Sripraphai
A superb Thai kitchen housed inside a nondescript storefront that looks as cheerful as an H&R Block office. But with all due respect to Mets fans, we can't think of a better reason to board the No. 7 train than feeding on crispy dried catfish in a piquant mango, red-onion, cilantro, and chili-pepper salad; fiery beef panang redolent of basil and lemon leaf; and mouth-wateringly good minced pork with chilies, peanuts, and lemon juice. • 64-13 39th Ave., Woodside (718-899-9599). (I)

Shopping

Brooklyn Bridging

Has the time come when Manhattan epicures will bypass Balducci's and Dean & DeLuca in favor of Brooklyn? Could be: New Restaurant Rows are attracting interborough crowds, a Red Hook Fairway is in the works, and two ambitious new shops for fancy-food fetishists are already open. **Bierkraft** (pictured), the Park Slope brainchild of Richard Scholz and his wife, Daphne, is a beer-drinker's paradise: a tasting room and Bud-free zone of more than 300 brews, arranged geographically from Louisiana's cult Abita Turbo Dog to a distinctly smoky Hecht Schlenferla Rauchbier from Germany. ("It grows on you," says Richard, a former bond trader and an avid home brewer.) But just because he's a member of the Malted Barley Appreciation Society, he doesn't expect everyone to be, which is why the Scholzes also stock ginger beer, effervescent Farnum Hill ciders, and snacks like wine biscuits, Asiago crackers, Zapp's potato chips, and sausages. Daphne plans to start selling local artisanal cheeses, but in the meantime, you can get them at **Tuller Premium Food**, a two-month-old market that's made Cobble Hill a dairy destination. "We have a public that demands Vacherin, that demands Epoisses," says Robert Tuller, like Scholz a finance guy turned professional taster. "They eat grilled fennel and haricots verts like nobody's business." Clearly, brownstone Brooklyn was primed for someone like Tuller, who's artfully stocked this petite retail space with Steve's Key-lime pies, Ortiz oil-packed ventresca tuna, Jacques Torres's chocolate bark, Salumeria Biellese sausages, and rustic loaves from Pain d'Avignon and Sullivan Street Bakery. Not to mention those 110 cheeses. (Bierkraft, 191 Fifth Avenue, near Union Street; 718-230-7600. Tuller Premium Food, 199 Court Street, near Bergen Street; 718-222-9933.) R.R.

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

Ivan Moravec, Piano
Recital includes works by Janácek, Debussy, and Chopin's complete set of 24 preludes, Op. 28. 11/27 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$79.

The Collegiate Chorale
Celebrates its sixtieth season and its founder, Robert Shaw, with Brahms's *Ein deutsches Requiem* and the world premiere of Ned Rorem's *Now Voyager*. Guest artists include soprano Heidi Grant-Murphy and the Orchestra of St. Luke's. 11/28 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (917-322-2140); $15–$75.

"Haydn-Go-Seek"
Members of the Moscow String Quartet and pianist Joan Kretschmer perform Haydn's rarely heard chamber works, including *The Seven Last Words*, Op. 51. 11/28 at 8. • The Kosciuszko Foundation, 15 E. 65th St. (212-279-4200); $45.

New York Philharmonic
Neeme Järvi conducts Weber's *Oberon* Overture, Brahms's Violin Concerto, and Taneyev's Symphony No. 4. 11/29 and 12/1 at 8; 11/30 at 2. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$82 (12/4: $15–$47).

"Composer Portraits: John Zorn"
Absolute Ensemble and violinist Jennifer Koh perform Zorn's violin concerto (*Contes des Fées*), *Kol Nidre*, and Tunes from the *Masada Songbook*. 11/29 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $20.

"Artists for the Cure at Carnegie Hall"
Violinist and breast-cancer survivor Joan Kwuon, Audra McDonald, Heidi Grant-Murphy, the Juilliard String Quartet, and others perform classical music and Broadway tunes to benefit breast-cancer care and research. 11/30 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $30–$625.

Guarneri String Quartet
Performs works by Beethoven, Lutoslawski, and Schumann's Piano Quintet in E-flat Major, featuring Anne-Marie McDermott. 12/1 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $40.

The Chamber Music Society of Lincoln Center
Presents premieres by Elliott Carter, Aaron Jay Kernis, and Wynton Marsalis, performed by clarinetist David Shifrin, bassoonist Milan Turkovic, cellist Fred Sherry, the Orion String Quartet, and others. 12/2 at 5 and 12/4 at 7:30. • Alice Tully Hall, Lincoln Center (212-875-5788); $24.50–$37.50.

Anna Saeki
Popular Japanese tango singer performs selections from her new CD *Canto de Sirena*, including songs by Piazzola. 12/2 at 5. • Florence Gould Hall, 55 E. 59th St. (212-252-1232); $30.

New York Philharmonic Ensembles
Members of the New York Philharmonic play Martinu's Flute Trio, Francaix's Woodwind Quintet, and Mozart's Divertimento in E-flat Major. 12/2 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

North/South Consonance
Chamber ensemble performs the complete piano music of Aurelio de la Vega, with pianist Martha Marchena. 12/2 at 3. • Christ and St. Stephen's Church, 120 W. 69th St. (212-663-7566); free.

Orchestra of St. Luke's
Join the New York Concert Singers in Berlioz's rarely performed *L'enfance du Christ*. 12/2 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$74.

Choral Symphony Society
Perform Bach's Christmas Oratorio with the New York Cantata Singers. 12/3 at 7. • Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); $20.

Elina Vähälä, Violin
Opens the Young Concert Artists Chamber Music Series. 12/3 at 7. • Carnegie Hall, Seventh Ave. at 57th St. (212-307-6656); $25.

Opera

Metropolitan Opera
Christoph Eschenbach makes his Met conducting debut in the season premiere of Strauss's *Arabella* with Renée Fleming on 11/26. Wagner's *Die Meistersinger von Nürnberg*, Verdi's *La Traviata*, and Puccini's *Madama Butterfly* also run this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Teatro Grattacielo
Presents a concert version of Franco Alfano's 1904 *Risurrezione*, based on *Résurrection*, the Tolstoy novel about class inequality and corruption in the Russian judicial system. 11/30 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $25–$50.

"Amahl and the Night Visitors"
Gian Carlo Menotti's quintessential Christmas opera is performed fully staged. 12/2 at 3. • The Church of the Transfiguration, 1 E. 29th St. (212-684-4174); $20.

"The Scrimshaw Violin"
See essay. 12/3–12/4 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5500); $50.

Dance

New York City Ballet
George Balanchine's The Nutcracker runs through 12/31. • New York State Theater, Lincoln Center (212-307-4100); $16–$88.

"The 10th Annual Improvisation Festival/NY"
Two weeks of performances in seven downtown theaters include John Jasperse, Sara Pearson, Chris Aiken, and others. Call for details. 11/26–12/9. • Various venues, (212-539-2611); free–$15.

Ballet Hispanico
Combines American modern dance with Hispanic culture in works like the world premiere of Ramón Oller's *Bésame* ("Kiss Me"), about experiences of love, set to popular Latin American songs, Oller's *Eyes of the Soul*, about the life of Spanish composer Joaquín Rodrigo, and Pedro Ruiz's *Club Havana*, which draws from mambo, rumba, cha cha, jazz, and big band. 11/27–12/9. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

Alvin Ailey American Dance Theater
Forty-third season features twenty different dances, including *Here . . . Now*, a new work by Judith Jamison inspired by the Olympic athlete Florence Griffith Joyner, with a new score by Wynton Marsalis. Music by brother Branford shows up in *Serving Nia*, a new Roy Brooks work fusing ballet, modern, hip-hop, and African dance. 11/28–12/31. • City Center, 131 W. 55th St. (212-581-1212); $25–$75.

The Kathak Ensemble & Friends
Present *New York Delhi Mix*, a program by modern/tap choreographer Robin Tribble and Indian dancer Anup Kumar Das. Indian and American dancers explore the New York dance scene to live music: gospel, bop, jazz, swing, Indian folk, sacred, classical, and Bollywood song and dance. 11/30 at 8. • The Kaye Playhouse at Hunter College, E. 68th St. between Park and Lexington Aves. (212-772-4448); $20.

Ground Rules This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife".

World Premiere

Ivory Bower

A New York rabbi and forensic pathologist arrives in Nantucket, whereupon he encounters a beautiful blueblood convert to Judaism and her family heirloom—a violin carved in part from whalebone, which, at the rabbi's touch, reveals mystical qualities. **The Scrimshaw Violin**, a chamber opera based on the short story by writer-violinist-librettist Jonathan Levi, has its world premiere at the 92nd Street Y this week. "This is a chance of bringing together three of the things that the Y is best known for," says Levi, by which he means words, music, and Judaism. Bruce Saylor's score draws from sources as diverse as bebop and Bach, and Gil Morgenstern plays the all-important violin. *Scrimshaw* also marks the first production of Morgenstern and Levi's Nine Circles Chamber Theatre, whose name comes from their last collaboration—a stage adaptation of Robert Pinsky's translation of Dante's *Inferno*. (See "Opera.") A.Z.

PHOTOGRAPH BY CHRIS LEE.

Nightlife

Edited by Ethan Brown

Concerts

Elton John
11/27 at 8. He's back with Bernie Taupin and sounding as needy as ever ("I Want Love"). The faithful couldn't give a hoot—they love him for his overemotionalism. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $48.50-$98.50.

Fuel
12/1 at 8. Precisely the sort of faceless alt-rock from the late nineties that gave way to the in-your-facesness of nu metal and rap-rock.• Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $28.50.

Pete Yorn; Remy Zero
11/29 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $20.

Phil Lesh and Friends
The former Dead bassist brings his rollicking, jam-happy band to the Phish-deprived masses. 11/26–11/30 and 12/1–12/3 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $39.50.

Festival

Guitar God

The excitement that greeted the **Django Reinhardt Festival** at Birdland last year was worthy of the debut of a hot jazz prodigy. "Lines stretched around the block onto Eighth Avenue," says organizer Pat Philips, adding that Atlantic Records founder Ahmet Ertegun showed up and "had the time of his life." The success is a testament to the continued vitality—especially in Europe's small clubs, and among the jazzerati here—of the furiously paced, swinging music the gypsy guitarist pioneered in the twenties and thirties. (Reinhardt died in 1953.) This year, the festival will again unite Django disciples (Angelo Debarre, pictured, and Dorado Schmitt) with U.S. players like James Carter and Frank Vignola, this time for a six-night run to accommodate the crowds. Atlantic has also just put out *The Django Reinhardt New York Festival Live at Birdland.* "This music is very alive," Phillips says. "The feeling you get when you're watching these players is indescribable." (See "Jazz.") E.B.

Small Stages

B.B. King Blues Club & Grill
Never mind the sanitized Times Square location: B.B. King is an inadvertently cool geezers motel for former soul, funk, hip-hop, classic rock, and metal stars on the comeback trail. 11/26: Sandy Mack Blues Band. 11/27: Keith Murray. 11/29: .38 Special. 11/30–12/1: Dr. John. 12/2: The Dixie Dregs. • 243 W. 42nd St. (212-997-4144).

Bottom Line
A favorite haunt of sixties rockers; expect more than a few appearances by the members of Jefferson Airplane/Starship. 11/26: "Nightbirds: A Celebration of Women Performers" with Norah Jones; Alice Ripley; more. 11/28: Jane Crosby Band. 11/30–12/1: Jane Siberry. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
Nearly unbeatable in terms of sound and sightlines and pretty damn good programming, from big name D.J.'s to the Brit hype of the moment. 11/26: Goldfrapp. 11/27: JJ72. 11/28: Eels. 11/30: The Dictators. • 6 Delancey St. (212-533-2111).

Brownies
11/26: Moneyshot; Polar Creep. 11/29: Simi; Mikki James; Shelby. 11/30: Album Leaf; Craig Wedren. 12/1: The Big Lazy; Cordero. 12/2: Miracle of 86. 12/3: International Pop Overthrow. • 161 Ave. A (212-420-8392). $.

Fez
Edgy cabaret acts like Kiki & Herb and folkies like Patti Rothberg are mainstays at this very intimate space downstairs from the Time Cafe. Thursdays: Mingus Big Band. Saturdays: John Kelly's Shiny Hot Nights: More Songs of Joni Mitchell. 11/26: Teddy Thompson; Martha Wainwright; Mark Mulcahy. 11/27: Chris Barron; Michael Le Monde; Jesse Malin and Bellevue. 11/30: Winterville; Ann Vriend; Hem. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
11/26: Bouncing Souls; One Man Army; Madcap. 11/28–11/29: Jim Breuer. 11/30: Cold; Dope; Flaw. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Electroclash fest mastermind Larry Tee's "Club Badd." Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 11/26: Morley. 11/27–11/28: Mort Saul. • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/26: Sheila Jordan and Cameron Brown. 11/27: "The Return of the Retro Flow Revue" with Mr. Tibbs; Scram Jones; R.A.P.A.D.O.N. 11/28: Gotham Writers' Workshop. 11/29: Sick of It All. • 74 Leonard St. (212-219-3055). $.

Makor
Afro-funk, folk, and klezmer converge on this uptown Jewish cultural center. 11/27: "Songwriters Hall of Fame." 11/29: Peter Stuart (of Dogs Eye View). 12/1: Antibalas; Globesonic D.J.'s. 12/2: Joana Genova; Rob Taylor; Ari Rudiakov; Rubin Kodheli. • 35 W. 67th St. (212-601-1000).

Maxwell's
11/27: The And/Ors; the Benjamin Cartel. 11/28: Crowns on 45. 12/1: The Little Kingz. 12/2: Daniel Johnston. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/28: Burning Brides. 11/27: Dana Fuchs Band. 11/28: Stipplicon; Witnesses. 11/29: Project Z. 11/30: Kolker. 12/1: The Go; Greenhornes. 12/2: The Ivory Coast. 12/3: Stereobate. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
A lowdown good time with stuff, drinks, peanut shells on the floor, and some surprisingly good alt-country and traditional country and Western. 11/26: Western Caravan. 11/27: Brian Mitchell. 11/28: Jack Grace. 11/29: Greg Garing. 11/30: Hugh Pool. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
Still the champ for Latin music and hip-hop in an intimate setting. 11/26: "Latin Jam." 11/27: The Avalanches. 11/28: D.J. Spooky; the Coup. 11/30: N' Dambi. • 204 Varick St. (212-243-4940).

The Village Underground
Classic rock bands by the dozen, but without the cheesiness that sometimes afflicts venues B.B. King Blues Club and Grill. 11/28: Timo Ellis. 11/30: Richard Lloyd Group. 12/1: Richard Lloyd Group • 130 W. 3rd St. (212-777-7745).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house and D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 11/30: Robert Owens. • 45 W. 21st St. (212-627-7770).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Spa
Wednesdays: Rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
11/27–12/2: "The Second Annual Django Reinhardt Festival" with Boulou & Elios Ferre; pianist Alain Jean Marie; Angelo Debarre; Dorado Schmitt from the Lorraine region of France; Bucky Pizzarelli. Mondays, 5:30 to 7:30 P.M.: The Scott Whitfield Jazz Orchestra. Tuesdays, 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays, 5:30 to 7:30: Lew Anderson's All-American Big Band. • 315 W. 44th St. (212-581-3080).

Blue Note
11/27–11/29: Elvin Jones Jazz Machine. • 131 W. 3rd St. (212-475-8592).

Detour
11/26: Chump Change. 11/27: Tom Beckham's Norville. 11/28: Joe Walsh. 11/29: Michel Gentile Trio. 11/30: Type II. • 349 E. 13th St. (212-533-6212).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 11/27–12/2: McCoy Tyner Trio with special guest Bobby Hutcherson. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" Presents: "Jammin' on the Organ"
With Dr. Lonnie Smith; Jimmy McGriff; Rhoda Scott; Houston Person; more. 11/29 and 12/1 at 8. • Alice Tully Hall, Broadway and 65th St. (212-721-6500). $25-$45.

"Jazz Insights" Presents: "The Vocalists"
Lecture and music series hosted by Arnold Jay Smith, Tuesdays from 7:45 to 9:30 P.M. 11/27: Gary Giddins: Bing Crosby Rediscovered. • New School University, 66 W. 12th St. (212-229-5690). $35.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sunday: Klezmer Sundays. 11/26: Noel Akchote. 11/27: Andrew Barker and Daniel Carter; Assif Tsahar and Peter Kowald. 11/28: Kamikaze Ground Crew. 11/29: Marty Ehrlich Song Quartet; Angelica Sanchez Quartet; Peter Apfelbaum. 11/30: Vinicius Cantuaria. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays, the Vanguard Jazz Orchestra swings on. 11/27–12/3: Greg Osby featuring Jason Moran. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. • 178 Seventh Ave. So. (212-255-4037). $.

Performance

Moon Over Bourbon Street

A piano virtuoso in the worlds of rock, jazz, and funk, **Dr. John** (pictured) has never been shy about acknowledging the mongrel influence of his native New Orleans. But his recent album, *Creole Moon*, a lively mix of boogaloo and southern rock, is perhaps his most direct tribute to the Crescent City yet. The irrepressible doctor takes the stage at B.B. King Blues Club & Grill on November 30 and December 1.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 11/27: Tales of a Bugged Out Black Chick. 11/28–11/29: Lisa Lampanelli. 11/29–12/1: Earthquake. 11/30–12/2: Bobcat Goldthwait. $12.50–$24.50, two-drink minimum. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses that plays host to comics from the *Letterman*-Chris Rock show-*SNL* axis. 11/26–12/2: Colin Quinn; Godfrey; Lisa Lampinelli; Reggie McFadden; Jim Norton. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. • 117 MacDougal St. (212-254-3480).

Dangerfield's
11/26–12/2: Kevin Flynn; John Rizzo; Gregory Carey; Nancy Redman; Al Ducharme; Gregory Rogell. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham
Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 11/28: "Comedy Salsa." 11/20–12/1: Gregg Rogell; Pete Correale; Tom Papa; Jim David. • 34 W. 22nd St. (212-367-9000).

Kiki & Herb: "There's a Stranger in the Manger!"
Through 12/31. Tuesday through Saturday at 8:30. $30 weekdays; $35 weekends. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Performance

Back to Zero

The eighties appear to have an astonishing half-life: Everyone from Echo and the Bunnymen to Michael Jackson is on tour, and New Wave influences are showing up in electro-influenced acts like Adult. And even alterna-rock is jumping on the Greed Decade bandwagon, via the polished pop of **Remy Zero** (pictured). Songs like "Over the Rails and Hollywood High," from its recent album *The Golden Hum,* would be right at home on the *Breakfast Club* soundtrack. At Roseland on November 29, the band will be joined by singer-songwriter-on-the-rise Pete Yorn, brother of Hollywood *Über*-player Rick Yorn. Nothing simple-minded about it. (See "Concerts.")

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Through 12/1: Paula West. 12/2–12/9: Jane Monheit. • 59 W. 44th St. (212-840-6800).

Arci's Place
Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." 11/27–12/8: Comic and cabaret siren Marilyn Sokol. • 450 Park Ave. So., at 30th St. (212-532-4370).

Don't Tell Mama
Cabaret acts, old-school "female impersonators," and Broadway babies share the stage at this theater-district nightspot. Thursdays at 6: Seth's Broadway Chatterbox. Saturdays: at 8:30, Poole Party Comedy Variety Show; at 11, "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. 11/27–12/3: Michael Feinstein's Holiday Show. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names like Lainie Kazan and Wesla Whitfield in its Julie Wilson Room. 11/28–11/30: Peter Howard's Broadway Revue with Leroy Reams. • 32 W. 37th St. (212-947-6428).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 11/27: Lynne Kerr in "More Songs My Husband Wrote." 11/28: Linda Hallman in "Confessions." 11/30: "Teddycare 2001" benefiting the Manhattan Plaza AIDS Project. 12/1: Judy Kreston and Dvaid Lahm in "In the Center Ring: Songs of the Circus." 12/2: Alice Levine is "Back on the Town." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

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PHOTOGRAPHS: TOP, HENRY DILTZ; BOTTOM, JAIMIE TRUEBLOOD.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

New York & Company
In one packed show, host Leonard Lopate talks to David Hockney about his book *Secret Knowledge*, to Ursula Hegi about her short-story collection *Hotel of the Saints*, and to Victor Villaseñor about his memoir, *Thirteen Senses*. • 11/30, noon to 2 P.M. WNYC, 93.9 FM and 820 AM.

Studio 360
Historian Simon Schama is the featured guest as host Kurt Andersen explores the imagination behind mapmaking. • 12/1 at 10 A.M. WNYC, 93.9 FM and 820 AM.

Lectures and Panels

Hilary Swank and Charles Shyer
The star and the director of the film *The Affair of the Necklace* discuss their collaboration. • 11/27 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

"New York City Now"
Cultural historian Mark Ciabattari delivers a lecture subtitled "The City in the Mind of Modern Women Writers," focusing on the outlooks and writings of such figures as Jane Jacobs, Betty Friedan, Gloria Steinem, Maya Angelou, Susan Faludi, and Terry McMillan. • 11/28 at 7 P.M. Mercy College Bronx Campus, 50 Antin Pl., room 137, the Bronx (718-518-7710, ext. 4423); free.

"The Camera, the Airplane, and the City"
Tom Campanella, a lecturer at MIT, displays many of the photos he gathered in his book *Cities From the Sky: An Aerial Portrait of America*, while discussing the history of aerial photography. • 11/29 at noon. The Urban Center, 457 Madison Ave., at 51st St. (212-935-9727); $5.

A Salute to Fred Allen
Arthur Schlesinger, Kurt Vonnegut, and Dick Cavett are among the household names attending a panel discussion honoring the legendary radio comedian and a new selection of his writings, *All the Sincerity In Hollywood*. • 11/29 at 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $10.

Felix Rohatyn
The onetime U.S. ambassador to France talks to the *Wall Street Journal*'s Tom Herman about America's economic future. • 11/29 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

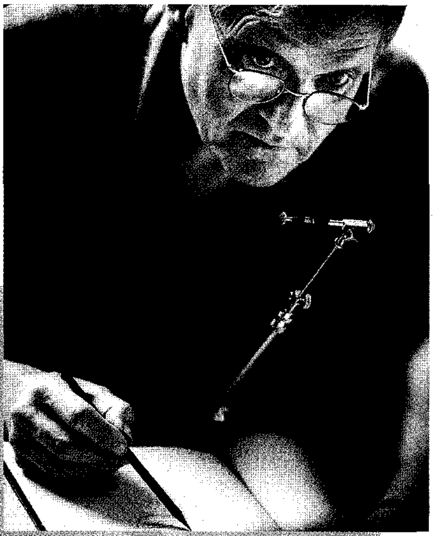
Art and Optics
The New York Institute for the Humanities hosts a two-day symposium to decide whether David Hockney's new theories—that the majority of Western Old Masters used optical instruments—have merit. • 12/1, 9 A.M. to 6:30 P.M., and 12/2, 9:30 A.M. to 1:30 P.M. Tischman Auditorium, NYU Law School (212-998-2101 or www.artandoptics.com for details); free, seating limited.

Josyane Savigneau on Carson McCullers
Savigneau talks about the subject of her new book, *Carson McCullers: A Life*—the first authorized biography of the iconoclast. • 12/2 at 11 A.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $26, including brunch.

"Resolving Arab Stereotypes, Finding Common Ground"
Jack G. Shaheen, author of *Reel Bad Arabs: How Hollywood Vilifies a People*, gives a lecture with film clips illustrating the media's depiction of Arabs. • 12/2 at 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $5.

"The AIDS Pandemic in Africa"
On World AIDS day, WNBC anchor Maurice DuBois moderates a discussion among reporter Mark Schoofs, Nairobi AIDS doctor Chris Ouma, ActionAID director Salil Shetty, and Gates Foundation AIDS adviser Helene Gayle about the overwhelming focus of this year's commemoration. • 12/2 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"The Art of Creation"
Maer Roshan moderates a panel in which playwright Charles Busch, *New York*'s John Simon, Michael Cunningham, Sarah Jessica Parker, and others talk about the creative process. • 12/3 at 7:30 P.M. Angel Orensanz Foundation for the Arts, 172 Norfolk St. (212-592-3359); $20.



Happening

Op(tical) Art

"From the Renaissance onward, the artist always wanted to be of a higher status than the craftsman," says **David Hockney**, the British painter whom many would place on that rarefied plane. Over the past few years, Hockney's obsession with technique has spawned a BBC documentary and a new book, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, in which he expounds on his conviction that the Old Masters consistently employed mirrors, lenses, and other instruments (like the *camera lucida* Hockney demonstrates above) when painting their subjects. Why, skeptics ask, hadn't anyone already discovered this? "I think what has kept art historians from empirical investigations is that they don't do experiments," the 64-year-old Hockney says. "Artists will—as I did." Hockney argues that his findings take nothing away from the artists' talent or theories of the Renaissance—they just explain sudden fifteenth-century improvements in verisimilitude. "The criticism has gone from *Untrue!* to *Well, we knew that,*" says New York Institute for the Humanities director Lawrence Weschler. Hoping to both advance and settle the debate, Weschler has organized "Art and Optics," a two-day conference that kicks off with the BBC documentary and continues with numerous panels and demonstrations, ensuring heated arguments among the likes of Susan Sontag, Chuck Close, and Rosalind Krauss. "We'll decide whether Hockney will be burned at the stake," says Weschler, "or whether we should send up the white smoke and declare him pope." (See "Lectures and Panels.") B.K.

The Written Word

Ursula Hegi
The author reads from her new collection of short stories, *Hotel of the Saints*. • 11/27 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Food for Thought"
These staged one-act lunch-hour readings continue with Kathleen Turner, Simon Jones, and Frank Raiter reading Pinter's *The Room*, readers to be announced interpreting Richard Wesley's *Remembrance*, and Jones joining Kathleen Chalfant on Pinter's *The Lover*. • 11/28, 11/29, and 12/3, 1 to 2 P.M. National Arts Club, 15 Gramercy Park S. (212-362-2560); $29 includes box lunch.

Paula Fox
The author primarily known for children's books until Jonathan Franzen helped reissue her six excellent novels reads from a completely new work, *Borrowed Finery*, a memoir of her difficult childhood, and discusses it with Melanie Rehak. • 11/28 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); $7.

"Father Mapple's Sermon"
Celebrating the 150th anniversary of *Moby-Dick*, Melville expert Jack Putnam reads the famous sermon from the pulpit of a quaint New England–style church. • 11/28 at 6 P.M. Seamen's Church Institute Chapel, 241 Water St. (212-748-8600); $3 donation.

"A Mind of Its Own: A Cultural History of the Penis"
David Friedman, the author, talks about the self-explanatory subject with David Lehman. • 11/28 at 6:30 P.M. The New School, 66 W. 12th St. (212-229-5611); $5.

Arthur Schlesinger Jr.
The Pulitzer Prize–winning historian talks about his first volume of memoirs, *A Life in the Twentieth Century: Innocent Beginnings, 1917–1950*. • 11/28 at 6:30 P.M. New-York Historical Society, 2 W. 77th St. (212-873-3400); $10.

Geoffrey Bartholomew
The poet who also works behind the bar of New York's oldest watering hole—McSorley's—reads from his new collection, *The McSorley Poems*. • 11/28 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Oliver Sacks
The acclaimed science writer talks about and signs copies of his memoir, *Uncle Tungsten*. • 11/29 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

New York Characters
Gillian Zoe Segal, who collected photographs of characters from Patrick McMullan to the Lemon Ice King of Corona and wrote each of them up, talks about her work and signs copies. • 11/29 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

World AIDS Day Reading
Jill McCorkle and Joan Silber read from their works to commemorate the day—McCorkle from her new novel, *Creatures of Habit*, Silber from hers, *Lucky Us*. • 12/1 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Eileen Myles
The established poet and former assistant to the late New York School poet James Shuyler reads a selection

PHOTOGRAPH BY PHIL SAYER.

Opening

Cry, the Beloved Country

Now in its fourteenth year, World AIDS Day (December 1) remains, sadly, as relevant as ever. This time, the 92nd Street Y sets its sights on sub-Saharan Africa, where most of the world's 36 million HIV sufferers live—the vast majority without access to lifesaving drugs. The African AIDS Crisis opens with "A Broken Landscape: HIV + AIDS," an exhibit of heart-rending photographs by Gideon Mendel. Mendel's interviews, displayed beside his pictures, testify to his talent as a journalist, subverting images of passive suffering with the defiant voices of the victims. Mendel will also appear at a panel on December 2, joining Pulitzer Prize–winning reporter Mark Schoofs, Nairobi doctor Chris Ouma, Dr. Helene Gayle, and ActionAID director Salil Shetty to discuss the African pandemic, with TV anchor Maurice DuBois moderating. See "Exhibits" and "Lectures and Panels" for details.

from his poetry. • 12/2 at 2 P.M. Wave Hill, Independence Ave. at 249th St., the Bronx (718-549-3200, ext. 308); free.

Akil Sharma and Imraan Coovadia
Sharma reads from his debut novel, *An Obedient Father*, Coovadia from his own first novel, *The Wedding*. • 12/2 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Bill Cosby
The sit-com icon appears at the Y to discuss his new book, *Cosbyology*. • 12/2 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"The Glory of America"
Great American works—from Abraham Lincoln, Mark Twain, Emily Dickinson, Marianne Moore, and others—are read by various stage stars like Betsy von Furstenberg, Eli Wallach, and Scott Wolf in memory of the victims of September 11. • 12/3 at 12:30 P.M. Fifth Avenue Presbyterian Church, at 55th St. (212-247-0490); free.

Russell Simmons
The rap producer signs copies of *Life & Def*. • 12/3 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Special Events

Tours

Christmas in SoHo
A tour of unusual neighborhood stores and galleries that's geared toward gift shopping allows you to kill two birds with one stone. • 12/2 at 1 P.M. Meet at the southwest corner of Mercer and Houston Sts. (888-377-4455); $12.

"The World of Edith Wharton"
Stops along the mostly Gramercy Park tour include the Brotherhood Synagogue (formerly an 1859 Friends' meeting house) and the birthplaces of Wharton and Theodore Roosevelt. • 12/2 at 1:45 P.M. Meet at the southwest corner of Fifth Ave. and 23rd St. (212-265-2663); $5.

Benefits

Lenox Hill Neighborhood House Holiday Bazaar
A weekend fair featuring fine antiques, furniture, housewares, and jewelry donated by high-end boutiques is kicked off with a preview party—all of it benefiting the organization helping those in need on the East Side. • Gala 11/29, 6 to 9 P.M. Fair 11/30 and 12/1, 10 A.M. to 5 P.M. Sotheby's, 1334 York Ave., at 72nd St. (212-744-5022); gala $125 to $500, fair admission free.

"Artists for the Cure"
Audra McDonald, violinist Joan Kwuon (a founder and a breast-cancer survivor), and the St. Lawrence String Quartet are a few of the performers at a gala benefiting breast-cancer care and research at Lenox Hill Hospital and New York Weill-Cornell Medical Center. • 11/30 at 7:30 P.M. Isaac Stern Auditorium, Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $30 to $625, bigger tickets include postconcert reception at Russian Tea Room.

"Legends of the Village"
Giuliani gets the first Patriot Award at the third annual awards dinner thrown by Village Care of New York, with other awards going to neighborhood philanthropists and proceeds from the party supporting the local health organization. • 12/3 at 6 P.M. Southgate Tower Suite Hotel, 371 Seventh Ave., at 31st St. (212-337-5750); $75 and up.

Exhibits

"Magnificat"
Illuminated manuscripts from the twelfth through the sixteenth centuries—all from the collection of Boyd and Eloise Mackus—are displayed. • 11/28 through 1/5/02. The Gallery at Lincoln Center, Concourse Level, Broadway at 65th St. (212-580-4673); free.

"A Broken Landscape: HIV + AIDS in Africa"
An exhibit of Gideon Mendel's photographs of the crisis opens on World AIDS Day. • 12/1 through 1/4/02. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free.

Events

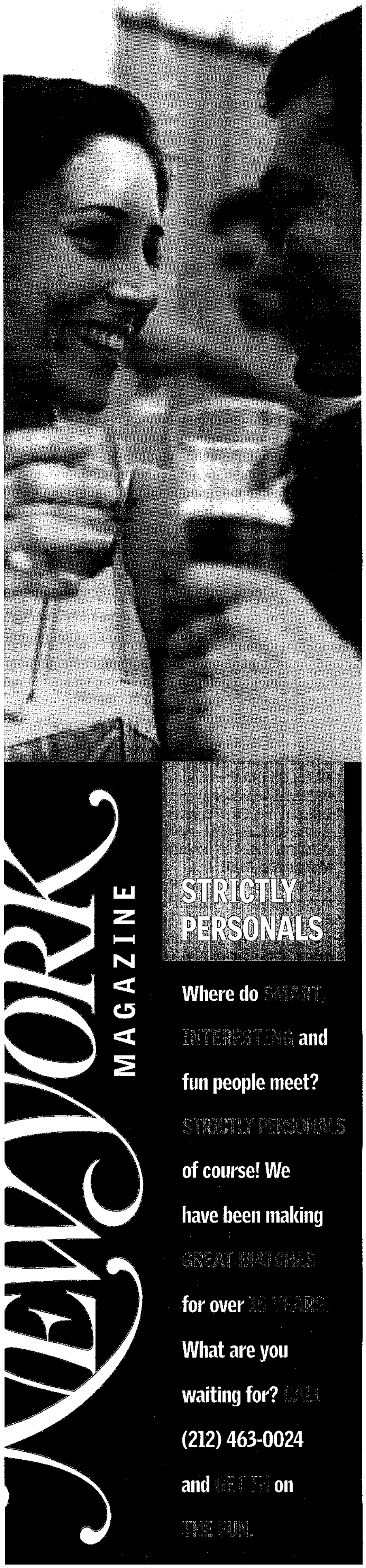
Gala and Crafts Fair at St. John's
The work of 50 artists is on sale at the sixth annual fair beginning with a gala at the cathedral featuring food, wine, live entertainment, and the first pick of the crafts. • 11/30, 6:30 to 9:30 P.M.; 12/1, 11 A.M. to 6 P.M.; 12/2, 11 A.M. to 5 P.M. Synod Hall at St. John the Divine, Amsterdam Ave. at 110th St. (212-316-7483); $20 gala and both days, $5 per day.

Hanukkah Arts Festival
A sale of handcrafted Judaica is folded into a fest starting with an evening of klezmer, hors d'oeuvre, and wine and continuing the next day with storytelling and family activities. • 12/1, 8 to 11 P.M., and 12/2, 11 A.M. to 5 P.M. Congregation Ansche Chesed, 251 W. 100th St. (212-865-0600); $15 Saturday including food and drink, $5 Sunday.

Sports

United We Run 4M
Runners are encouraged to break out the red, white, and blue for this patriotic run benefiting the Twin Towers Fund. All entrants get T-shirts and ribbons. • 12/2 at 9:30 A.M. (212-860-4455 or www.nyrrc.org); Central Park, East Drive near 99th St.; day-of registration at 7: 30 A.M., $22, $15 members.

PHOTOGRAPH BY GIDEON MENDEL/NETWORK PHOTOGRAPHERS.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cue Kids

Edited by Susan Avery

Children's Events

Cinderella and the Magic Prince

In this version of the classic, the prince is the star, and he also plays a new character, Lord Boxington, a royal magician, as well as the evil stepmother. Real-life magician Arnie Kolodner is a dazzler. This is one performance of *Cinderella* that even boys will love. • Saturdays and Sundays 12/1–12/30 at 11 A.M., plus 12/27–12/28 at 11 A.M.; McGinn/Cazale Theatre (above the Promenade), 2162 Broadway, nr. 76th St. (212-279-4200); $12.

Don't Worry, See a Concert

Bobby McFerrin may be best known for his feel-good tune of a decade or so back, but his artistry truly emerges in his amazing maestro abilities. This Saturday, he conducts the New York Philharmonic's Young People's Concert. Program includes: Ravel's *Le Tombeau de Couperin* and Rimsky-Korsakov's *Capriccio Espagnol*. • 12/1 at 2 P.M., Avery Fisher Hall, 10 Lincoln Center Plaza (212-721-6500 or www.newyorkphilharmonic.org); $6–$24.

Idiocy on 42nd Street

If you missed these guys back in 2000, don't make that mistake again. The Flaming Idiots—Gyro, Pyro, and Walter—return with their slapstick Olympics. Leaf blowers choreograph a ballet of beach balls, bologna sandwiches are made with Idiots' feet, and riotous acrobatics elicit audience gasps. • 12/1–1/13/02, New Victory Theater, 209 W. 42nd St. (212-239-6200 or www.newvictory.org); $10–$30.

Ballet 101: The Nutcracker

New York Theatre Ballet presents "Magic of Dance: Introduction to *The Nutcracker*." This interactive performance gives young kids a chance not only to see excerpts from the original but to get out of their seats and learn steps along with the company. After the show, kids can meet the dancers face-to-face. • 12/1 from 1 to 2 P.M.; Baruch College Mason Hill Auditorium, 23rd St. and Lexington Ave. (212-355-6160); $12 grown-ups, $8 kids.

Masks à la Mali

Combine two or more of your favorite animals to make your own ritual mask like those used by the Bamana people of Mali, West Africa. This program is in conjunction with the museum's current exhibit: "Bamana: The Art of Existence in Mali," which goes through 3/3/02. • 12/1 at 1 P.M.; Museum of African Art, 593 Broadway, nr. Houston St. (212-966-1313); $5 grown-ups, $2.50 kids and seniors.

Garden Concert

A holiday family concert at the New York Botanical Garden includes Poulenc's *Babar, The Little Elephant* and Kapilow's *Elijah's Angel*. Tree lighting follows the concert. • 12/2 at 3 P.M.; New York Botanical Garden, Ross Lecture Hall, 200th St. and Kazimiroff Blvd., the Bronx (718-601-7399); $7.

Narnia, New York

The Lion, the Witch and the Wardrobe, by C. S. Lewis, tells the adventures of four children in war-torn England who accidentally enter the strange land of Narnia by climbing through a magical wardrobe. This musical version is produced by the award-winning Theatreworks/USA. • 12/2, 12/8, and 12/16 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., nr. 51st St. (212-627-7373); $20.

CineKids

The Guggenheim Museum's children's film series continues with a tripleheader of holiday celebrations: *Max's Christmas, Seven Candles for Kwanzaa,* and *Zlateh the Goat*. A storyteller introduces the program and kids participate in a discussion following the screening. Tickets are available on the day of the screening, first-come, first-served. • 12/1 at noon; Guggenheim Museum, Fifth Ave. and 89th St. (212-360-4321); $5 for one kid and one grown-up, $6 for additional grown-up.

A Victorian Christmas

In honor of the other Father Christmas, Charles Dickens, the Morgan Library again hosts its annual celebration with art workshops, costumes, and marionettes, all with *A Christmas Carol* theme. • 12/2 from 3 to 5 P.M.; the Morgan Library, 29 E. 36th St. (212-590-0331); $10 grown-ups, free for kids 12 and younger.

You Don't Have to Be Jewish

Folksbiene, the Yiddish theater company, brings its new season forward with *2001: A Space Mishegas*. This free-wheeling multimedia adventure features audience participation with an entertaining lesson in the language of our *bubees*. • Sundays through 12/23 at 11 A.M., plus an added performance on 11/23 at 10 A.M.; Theater Four, 424 W. 55th St. (212-239-6200); $15 adults, $12 kids 11 and younger.

Onstage

Magically Ever After

Arnie Kolodner is arguably the most sought-after birthday-party magician in New York, charging more than most models for a one-hour appearance. Now, however, kids and their parents can see him live on the Upper West Side without forking over a week's salary: In **Cinderella & the Magic Prince**, produced by the Melting Pot Theatre Company, Kolodner takes three roles, including the evil stepmother. (It's not his first turn as an actor: Years ago, he fell into the hands of playwright Charles Busch and his *Vampire Lesbians of Sodom*.) One lucky child at each show is chosen to be the onstage fairy godmother, and the rest of the audience learns some take-home prestidigitation. And there's even a store in the lobby beckoning would-be magicians to try their hand at more advanced trickery. (See "Children's Events.") S.A.

Solutions to last week's puzzle

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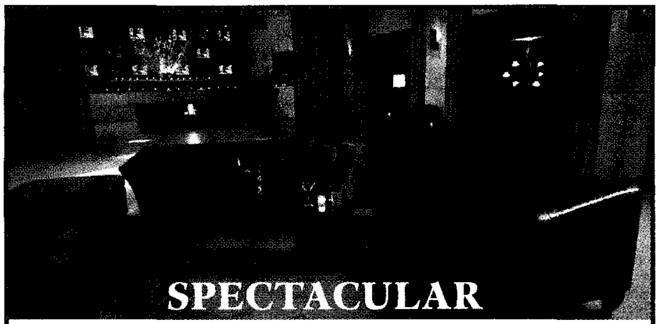

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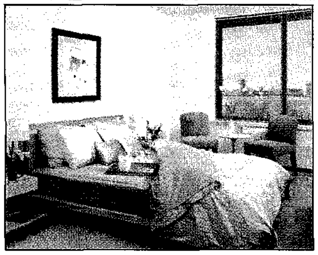

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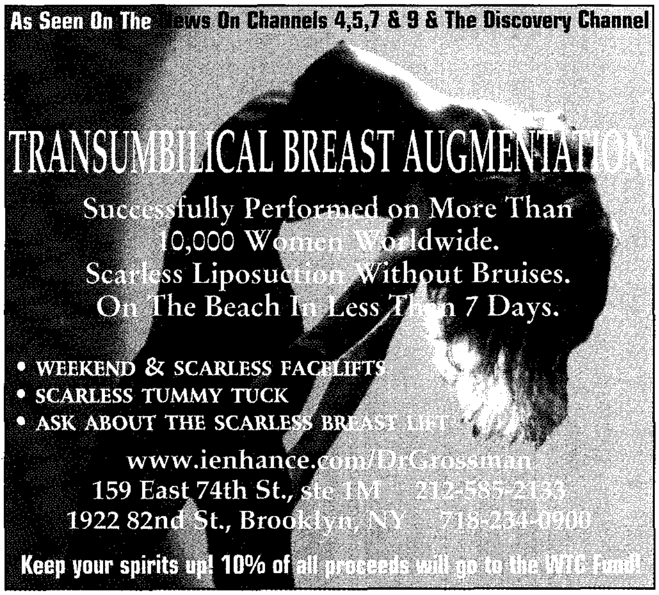

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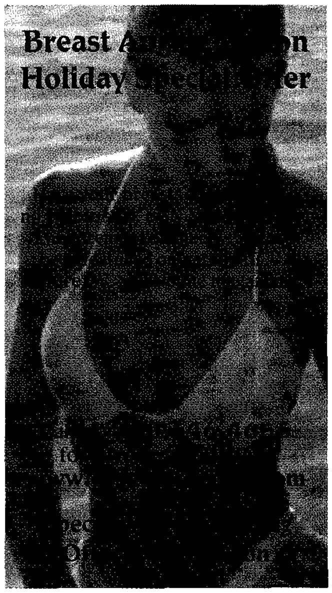

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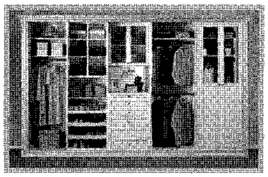

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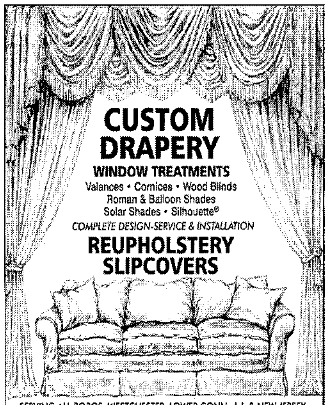

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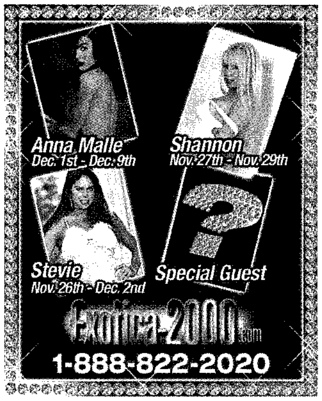
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Standout Smile—That lights up a room. Really cute, with great legs and a wonderfully skewed sense of humor. Trim, quietly passionate, accomplished, unassuming, easygoing Jewish woman, 40. Colorful, warm, engaging combination of serious and playful, articulate and whimsical. Eclectic interests: movies, theater, concert-going, kayaking, Art Nouveau, British satire. Delights in unexpected free time, serendipitous moments. Drawn to France, Italy. Seeks thoughtful, secure Jewish man, 36-49, with humor, intelligence, warmth. Emc18@columbia.edu 1295 ✉☎

Class, Quality, Character—Very successful, bright, educated business executive, 39, Jewish (not religious), 6'2", full head of hair (brown), GQ type, sweet, kind, caring, funny, loyal, affectionate, seeks a terrific woman, age 29-49, for a lifetime of hugs, kisses and laughter. Photo/note. banquer2001@yahoo.com 1261 ✉ ☎

Divorced Jewish Gentleman—44, 5'8", athletic, successful, seeks kind, smart, attractive woman for a committed relationship. 1319 ✉

Handsome, Vibrant Male Attorney—Manhattan resident, playful, upbeat, funny, physically fit, open to commitment. Love athletics and outdoors. 5'11", 42 (look younger), never been married. Seeking physically fit woman, 25-40, for athletic and outdoor adventures and more. Photo, please. 1238 ✉☎

Gay Southern Male—35, cultured, sophisticated, good-looking skier, seeks very handsome, wealthy Upper East gentleman for companionship. 1329 ✉☎

Spoiled But Not Rotten—Smart, sexy, very pretty RN seeking tender loving care. Fun, outgoing, athletic, thin, early 30s, in search of handsome, intelligent, athletic man without serious baggage, for friendship, companionship and possible romance. Send note/photo. 1291 ✉☎

Warm, Wonderful Widow With Wiggle—Seeks Jewish gentleman, 62 plus, good humor, for relationship, fun, dancing and maybe a cuddle or two. Let's talk. 1313✉☎

Red Hair, Blue Eyes—Beautiful, elegant, compassionate European-born professional, financially independent, athletic woman, seeks bright, life-enjoying, generous, financially secure, spiritually rich man, 45-55, for passionate romantic relationship. 1314 ✉

Too Good To Be True—Elegant, beautiful lady, 5'7", mid 50s, slim, fun-loving, cultured, successful in business, seeking warm, outgoing, sophisticated man with the ability to travel and share a full, comfortable lifestyle. Photo/note. 1253✉☎

Seeking Ebony Female—Should be special, single, slim, attractive and intelligent. I am European, male, 6', slim, stylish, 40, fun and caring. Note and photo, please. 1306 ✉

Pretty, Successful—Middle-aged, professional Asian lady seeks mature professional man, Caucasian only, for long-term relationship. 45 or over. Must be honest, sensitive. Hobbies: travel, dancing, music, cooking, etc. Please send photo; will exchange if qualified. 1302 ✉

Hope You're Not Too Old—To rock 'n' roll! This tall, upbeat, down-to-earth gal seeks man, 50ish, for happily ever after. What are you searching for? 1270 ✉☎

One-Of-A-Kind—Spectacular, dynami professional lady, 61, seeks warm intelligent and established gentleman fo companionship. Ad placed by daughter for lady who deserves only the very best Photo/note/phone. 1331 ✉

Handsome, Wealthy, Jewish—Profes sional guy in NYC and NJ would lov marriage and children soon. Preferred lad in medicine, law, teaching, business, etc. 35-50. Beautiful or average is fine. E-mail sharpguy4u@aol.com 1277 ✉☎

How's Your Backhand?—Pretty blon Wasp professional - loves tennis, East-En weekends, fine dining, dogs, music, etc Seeks handsome, top professional man 40-55, who will hit to my forehand Note/phone/photo, please. 1337 ✉

Ivy Professional—Early 60s, very active healthy and fit - enjoys theater, concerts ballet, movies, eating out/eating in, trave and sports. Seeks warm, loving, affec tionate woman, 45-60, trim, healthy an fit, who enjoys an active life together wit a warm, loving man. 1254 ✉☎

Youthful, Petite, Perky—Pretty passionate NJ musician-model seek serious long-term relationship wit upscale, successful male, 67-72, non smoker, no belly, no toupee, opera theatre, cruises and delight. 1304 ✉☎

Lovely, Slender Poet-Professor– Divorced, Jewish, single mom sophisticated yet sweet, seeks a kinc cultivated, successful man, 50-60, fo friendship, romance and whatever come of these. NYC. 1264 ✉☎

Nurse By Day—Lady by night. Specialize in matters of the heart. 50, leggy, fi pretty brunette seeks man, 50-65. 1308✉☎

Physician, 62—Children all grown. Liv in NJ, work in NY. Enjoy conversatio sincerity, intimacy, sharing, readin museums, theater, the Adirondacks an the Caribbean. I also enjoy the works Mark Twain, Erica Jong, Simone D Beauvoir, Raymond Chandler and earl John Dos Passos. I would like to hea from you if you are interested. If pe and paper aren't handy, you can reac me at: jbuford39@hotmail.com 1336 ✉

Spirited, Beautiful, Slim—Sensuou vivacious woman, 48, 5'6", 125, lookin for a successful, interesting man who liv life with humor and passion. 1269 ✉☎

Tonight?—Warmhearted, kind, friendl professional, single Jewish female, 3 never married, 5'4", slim, brown-eye brunette. Enjoys movies, theater, concert jogging, swimming, cozy evenings an more. Seeks a caring, sincere, easygoin intelligent, single Jewish gentleman, no smoker, 35-45, to share a loving relatio ship and a bright future... Let's mee NJ preferred. Note/photo. 1250 ✉☎

Beautiful Attorney—39, Jewish, elegan cultured, international background wi inner beauty. Stunning brunette, captiva ing blue eyes, truly pretty, tall, fit, sex warm smile, with charm, great sense humor, passion, self-assurance, grace ar vulnerability. Seeks kind, handsom charismatic Jewish man of integrit refined, very successful, well-educate tall, well-dressed, athletic, stron generous, open, funny, very sexy, for lov marriage, kids. Into the arts, Met oper ski, horses, antiques, fitness, dogs, lu travel, fine dining. Note/photo. 1279✉☎

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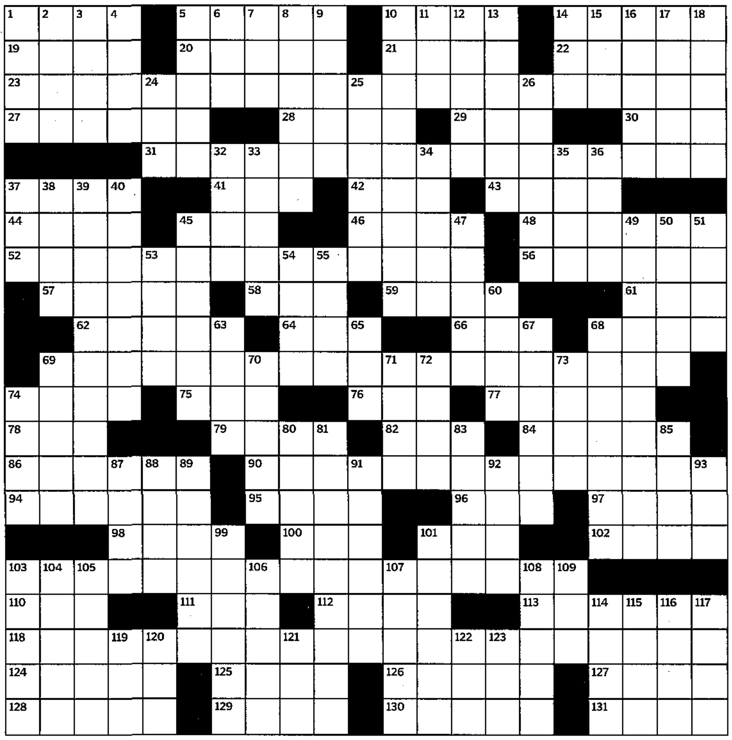
'Cue' Crossword by Maura B. Jacobson



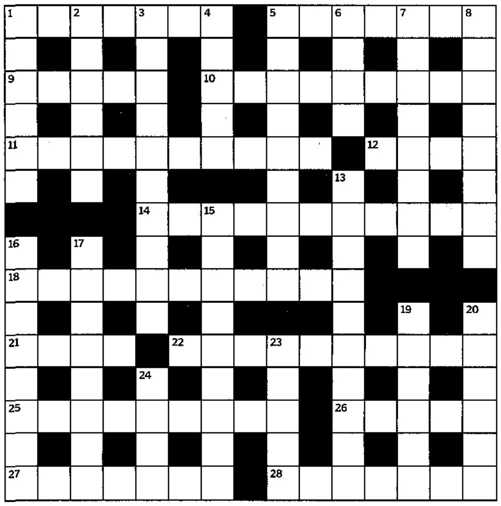
ACROSS

1 Up-front bet
5 Full of suds
10 Has creditors
14 Ricochet
19 More than simmer
20 Havana's —— Castle
21 Inclined walkway
22 Licorice-flavored seed
23 Financial advisers' ad: "We ——"
27 California Mount
28 Stumbling block
29 Afore
30 Victor at Fredericksburg
31 Delivery-service ad: "We are ——"
37 Doing nothing
41 Got lucky on the subway
42 Chopin's "Concerto —— minor"
43 Huron's kin
44 Composer Khachaturian
45 —— de mer
46 Football Hall-of-Famer Tim
48 Pass, timewise
52 Exterminators' ad: "We ——"
56 Bear the expenses of
57 Mark of commendation
58 Trifling tumult
59 Stiff hair, in zoology
61 Metallurgist's study
62 Lively old dance
64 Comedian's forte
66 M.D.'s co-workers
68 Before omegas
69 Rubber-company ad: "We ——"
74 "... as two peas in ——"
75 This is nothing
76 Obsolete ostrich
77 Fundamental
78 Part of r.p.m.
79 City founded by Pizarro
82 Juvenile troop gp.
84 Monkey's Madagascar relative
86 Director Bergman
90 Organic farm ad: "We ——"
94 "Relax, soldier!"
95 Rebuke to Brutus
96 C.I.A.'s predecessor
97 Half of N.B.
98 Wine choices
100 U.S.S.R., today
101 Canals at Sault Sainte Marie
102 Sprouted
103 Boat company ad: "We ——"
110 "To Autumn," e.g.
111 Foul up
112 Acid that causes gout
113 String-quartet instruments
118 Landscapers' ad: "We ——"
124 Proverbial weeper
125 Tivoli's Villa d'——
126 Deborah's "From Here to Eternity" role
127 Wear well
128 Punish in the woodshed
129 Females
130 Venetian-blind features
131 Love deity

DOWN

1 Alphabet lessons
2 Ancient mariner
3 One of the Turners
4 B.P.O.E. members
5 Daub
6 Alley the caveman
7 Suffix for diction
8 Teutonic toast
9 In an early stage of life
10 Prototypes
11 Used to be
12 Show host
13 Few and far between
14 Ripken of the Orioles
15 No matter which
16 Winchester, for one
17 Willow twig
18 Doles, with "out"
24 Incoming-flight abbr.
25 Daughter of Mohammed
26 Looked at lecherously
32 Biblical twin
33 Wood for rafts
34 Oberon or Haggard
35 What the Aswan dams
36 Unhearing
37 Descartes' "I think, therefore ——"
38 Sixteenth of an ounce
39 Upstate New York resort
40 May birthstone
45 The Jackson 5's record label
47 Houston player
49 Government attorney
50 Ranee's wardrobe
51 Sight sites
53 Factory
54 Slight advantage
55 Furnace fodder
60 R —— (Grammy category)
63 Folk singer Ochs
65 Phys. Ed. place
67 Celery units
68 Job before painting
69 Shelled out
70 Cream of the crop
71 Vast Asian desert
72 Kiln for drying malt
73 Understanding comment
74 Samoan capital
80 Sing-along bandsman Miller
81 Heights of elevation
83 Standoffish
85 Altar procedure
87 Adult filly
88 Voyaging
89 Tints again
91 Sheen, British style
92 "Time —— the essence"
93 Carpenter's cutter
99 Some N.C.O.'s, informally
101 Kind of security
103 Bays at the moon
104 Boop-oop-——
105 Vice's go-with
106 Loud collision
107 Pigs' conversation
108 Dale who rode with Roy
109 —— Tin Tin
114 Girl-watch
115 He was "every inch a king"
116 In addition
117 Mach 2 planes
119 Barbie's beau
120 Hulk captained by 2-Down
121 Numbered rd.
122 F.D.R. plan of the '30s
123 Fetch

The 'Guardian' Crossword Set by Fawley



ACROSS

1 Part of Sandwich, it appears, where some Americans live. (7)
5 Start to boo a poor player, when in old colony. (7)
9 Antelope from this country, no good exported. (5)
10 One up on the Pentagon, when dealing with SHAPE. (9)
11 Firm with millions to spend saying it may make certain cuts. (7,3)
12 Note bank refuse, finally, as counterfeit. (4)
14 Flag's replacement, possibly what it's cracked up to be. (5,6)
18 Left individual covered in very simple insect repellent. (8,3)
21 Lean over contemptible individual. (4)
22 Scrape bird affected by spillage, and a crustacean. (6,4)
25 Fertilizer, I see, spoken of in a low voice—a con. (5,4)
26 Colleague of mine faced twice here on a monthly basis? (5)
27 Maybe one's landed in it, having to allow wine to breathe. (7)
28 How a Ted teased someone with unkempt hair?(3-4)

DOWN

1 One typically buxom retains right to do the twist! (6)
2,17 I may sort out crimes with a loss involved, if fool breaks in. (6,8)
3 Maybe Sue sounded out organisation providing part of gym kit. (6,4)
4 Mount for a musketeer. (5)
5 U.S. channel can run through this—TV may, over there. (3,6)
6 Victor's in love, after an embrace. (4)
7,19 Fruit of protestant's order supporting bureaucrat. (8,6)
8 CD appearing at last in original sleeve, offering different added material. (8)
13 One essential for vice—lamp overhead? A prominent feature! (7,3)
15 George offered to take charge of the cruise. (9)
16 Class given orders to take care of newts. (8)
17 See 2.
19 See 7.
20 Humiliated, having old-fashioned lie in, when caught. (6)
23 A number understand exactly what's required. (5)
24 Bouncer perhaps supplied E, according to radio reports. (4)

Solutions to last week's puzzles appear on page 104.

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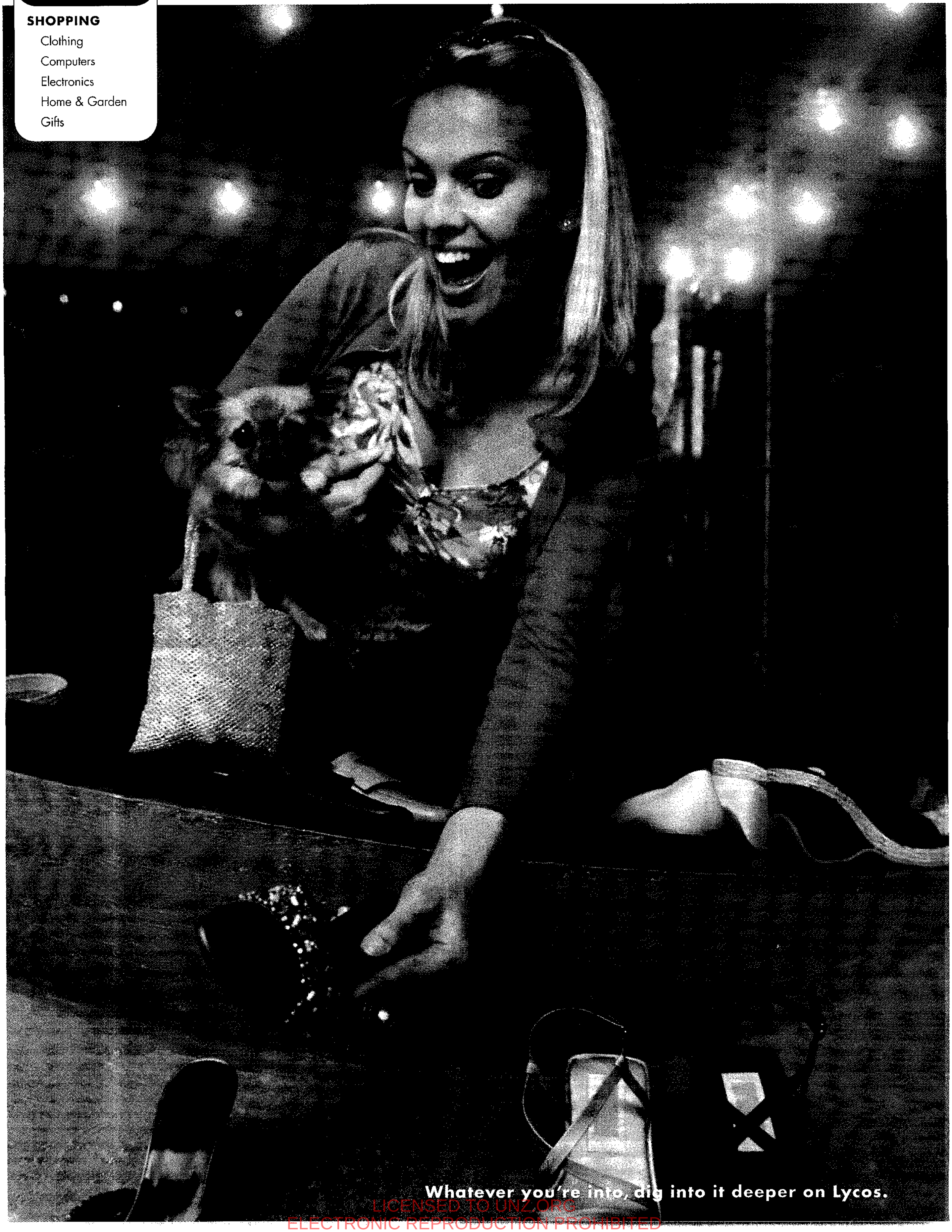
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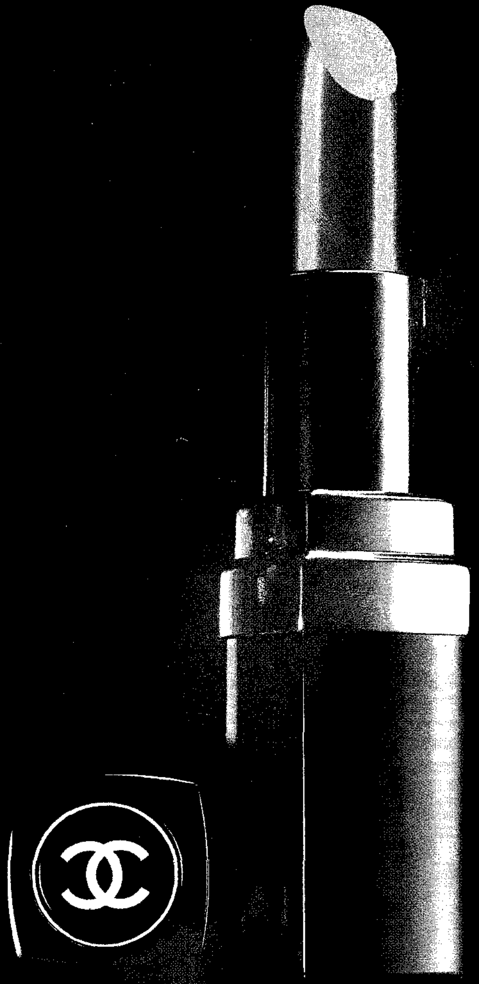

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